

JUNE THE 1899
INLAND PRINTER



FRANK X. LEE HUCKER

Use

Weston's Ledger Paper



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BYRON WESTON CO., Dalton, Mass.



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COLOR PRINTING, BRONZING AND

(HOT AND COLD
PROCESS.)

EMBOSSING for the Trade.

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CARDBOARD SIGNS,
HANGERS,
ETC.



ROUGHING. We have special machinery for Roughing sheets for printers and lithographers. This process adds much to the attractiveness of color work. Send sample sheets of bronze or color work and we will Rough same and submit estimate promptly.

The cover of this month's INLAND PRINTER was embossed by our Roughing machine.

THE INLAND PRINTER.



Sheepskin Parchment

5¹/₂ c. lb.

A CRISP, SNAPPY
FIBROUS PAPER

5¹/₂ c. lb.

Made to withstand hard
usage and especially suit-
able for every kind of

**RULED BLANK
FOR PEN OR PENCIL**

MANUFACTURED EXCLUSIVELY
... BY ...

J. W. BUTLER PAPER COMPANY

212 TO 218 MONROE STREET
CHICAGO

SEND FOR SAMPLES AND FULL INFORMATION.

PLAIN TALKS BY THE MANAGER. VIII. "Toothpicks"

Many printers are in rather a befogged state of mind as to what a printer really is.

An expert type-sticker and artistic rule-twister is not a printer.

A printer is a manufacturer—nothing more and nothing less.

Just precisely as a man who makes toothpicks or doorknobs is a manufacturer.

The time has come when the man who manufactures printed matter must manage his business just as the man who makes toothpicks manages his.

Men who make toothpicks and such things pile up big fortunes.

Men who make printed matter die poor.

Why is it? Simply because the printer refuses to consider his shop as a factory—refuses to put it on a rational business basis.

The man who makes toothpicks has machines to do the work.

By and by he hears that somebody has invented a machine that will make the same toothpicks he is making, and make them twice as fast as his machines can make them.

What does he do? Does he wait to be coaxed, and urged, and argued and plead with? Does he have to have a house fall on him before he sees the point?

Hardly. Trains don't run fast enough for that man. The mails are too slow to suit him. Even the telegraph wires seem to be inadequate, so great is his haste.

The moment he verifies the rumor that has reached him, out goes his old machinery and in comes the new.

It isn't a matter of choice. He knows he has GOT to do it.

He knows that if he delays, some competitor will commence making toothpicks with that new machine.

And that means his absolute ruin.

This condition prevails all through the manufacturing world.

Everybody conforms to it except the printer.

The printer manufactures impressions on paper. His profits depend upon the number of impressions he can manufacture at a certain price—*which means within a certain time.*

But when the average printer learns that the CENTURY press can make these impressions at a greatly increased speed he seems utterly to fail to grasp the tremendous importance of that fact to him.

He ties up his old cylinders with rope and goes plugging away in the same old rut.

He tries conscientiously to do *good* work. If he succeeds, he seems to think that he is doing all that ought to be expected of him, and that the community owes him its patronage.

He overlooks the fact that in these days he must do *fast* work or go under.

That's the reason why the printer doesn't get rich, like the tooth-pick man. He can't—or won't—consider his shop in the light of a manufactory.

If this coat fits you, I am sorry to be obliged to insist that you put it on. The result is inevitable. You can't dodge it.

The CENTURY press is the press of today. All others are back numbers.

There are other presses that do good work, but none that can do *such* good work.

And the great, vital, overshadowing fact is that the CENTURY can and does turn out far more good impressions per hour than any other press in the world.

It can do it day in and day out, year in and year out.

The point that hits you is that the CENTURY is coming to your town. That is as sure as guns.

The printer who gets it first will soon have the printing business of the town where the hair is short, and nobody can get it away from him.

By and by, when you get around to put in CENTURY presses—and you'll have to come to it—you will have lost the chance to be *the* printer of the town.

You will have lost prestige. You will be a one-horse concern.

The moral is perfectly plain.

THE MANAGER.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

5 Bridewell Place, E. C., LONDON.

5 Madison Avenue, NEW YORK.

73 St. James Street, MONTREAL.

WHAT "PROVINCIAL" MEANS.

PROVINCIAL (4): Showing the peculiarities of the people of a province; peculiar or uncultured in thought and manner; rustic.—*The Standard Dictionary*.

The man who is responsible for this definition must have had the average country newspaper in mind.

We say the "average country newspaper," because there are some big city newspapers that look as if they came from Speonk, L. I., and some country newspapers that would do credit to the finest pressroom in New York.

The best of the latter class are printed on the MULTIPRESS.

The MULTIPRESS can do something more than give you a sheet of metropolitan appearance.

It can save time and money for you.

The cylinder presses used by most newspapers in small cities and towns are not only distressingly slow, but mighty expensive.

They use up all the time there is and eat up all the money there is.

A rotary stereotype press is fast, but stereotyping costs both money and time. With important news locked up in a form, that long wait while the stereotyping is being done puts gray hairs on the publisher's distracted head.

The MULTIPRESS prints directly from flat forms of type.

It prints, pastes, folds, cuts off and delivers 4, 6 or 8 page papers at the rate of from 5,000 to 6,000 an hour.

It is the best and latest press of its class.

Don't print a "provincial" paper. Get up to date.

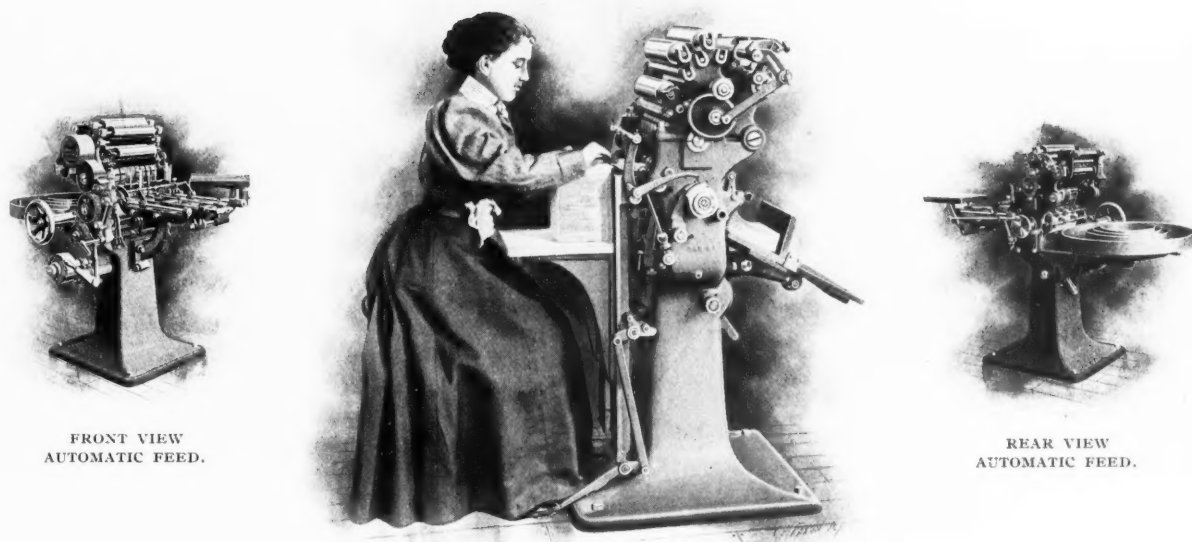
THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

73 St. James Street, MONTREAL.

5 Madison Avenue, NEW YORK.

5 Bridewell Place, E. C., LONDON.



WITH AUXILIARY HAND-FEED.

IN the case of the auxiliary hand-feed, furnished for our automatic Card and Envelope Press, history has repeated itself. Our customers have found this feed, like the automatic feeds, to be useful beyond our hopes. We are now prepared to say that, leaving out of view entirely the marvelous results of the Harris Automatic on automatic work—Envelope Card Stock, Tags, Box Blanks, Candy Bags, etc.—the press is a profitable investment for hand-fed work alone, and it will pay a printer who keeps one Harris busy on automatic work to put in another for hand-fed work alone.

Messrs. Perry Mason & Co., publishers of the Youth's Companion, who have at Boston, Mass., one of the finest and best-conducted printing establishments in America, inform us that they have decreased the cost of a large line of sheet work fifty per cent by running it on our press with the hand-feed. We refer by permission to them, and anyone interested may see their Harris Press in operation. The quality of work they are getting is as near perfection as anyone gets on any press.

N. B.—If it will interest anyone, we are prepared to guarantee four one-thousand runs on envelopes, make-ready included, in an hour, and they may be of different sizes, and either corner cards or addressed.

FOR FULL PARTICULARS, ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

NILES, OHIO, U. S. A.

Do you know about our
AUTOMATIC BAG PRESSES?

New York Office: Room 1203 Havemeyer Bldg.
Chicago Office: Room 35 Commerce Bldg., 14-16 Pacific Ave.

THE HUBER

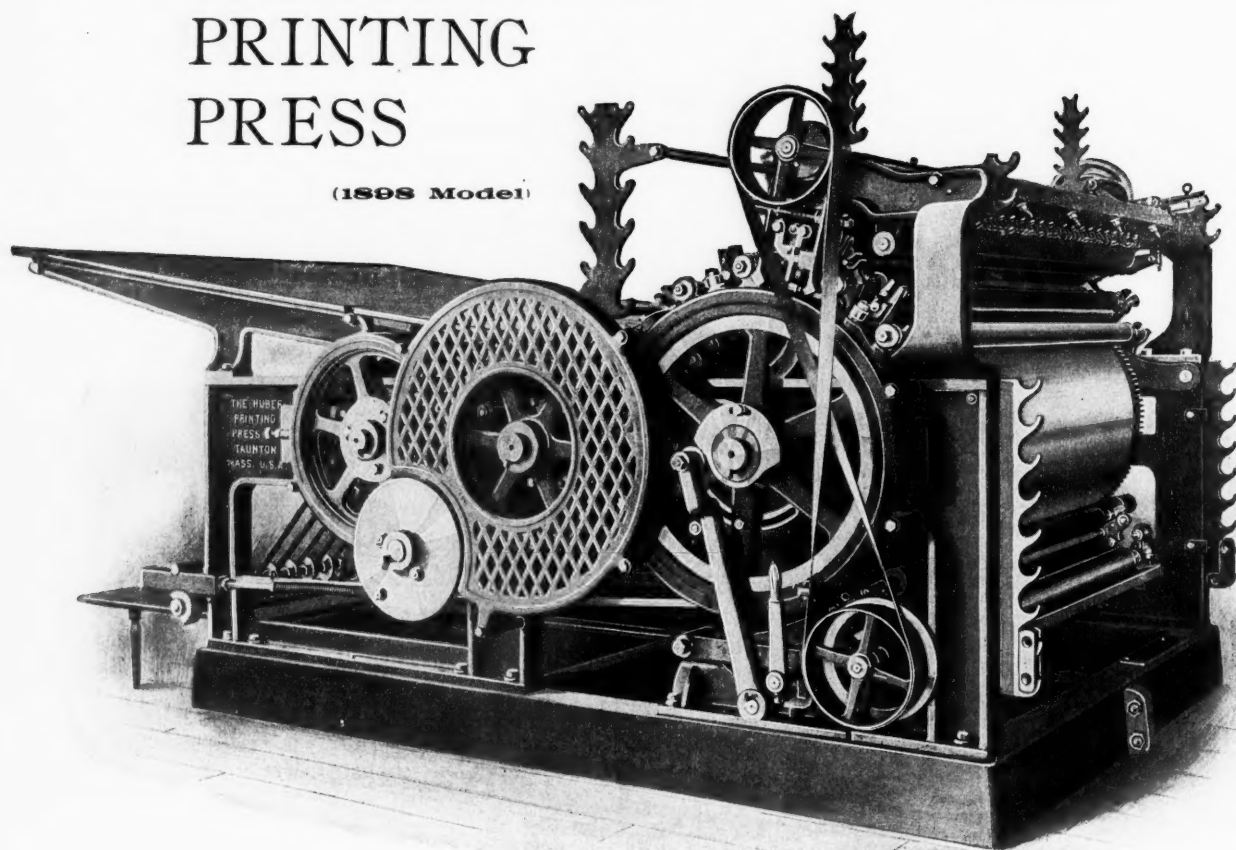
ROTARY LITHOGRAPHIC PRINTING PRESS

(1898 Model)

FOR
PRINTING FROM
ALUMINUM



THE RESULT OF TEN YEARS'
EXPERIENCE



An entirely new feature in Rotary Printing, the grippers closing gently on the sheet, which gives a perfect register without reducing the production.

SPEED, 1,500 TO 2,000 PER HOUR.

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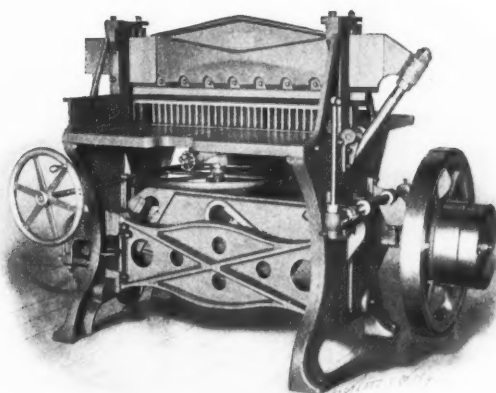
102 WESTFIELD STREET,

PROVIDENCE, R. I.

Send for Catalogue giving cuts and full description of press.

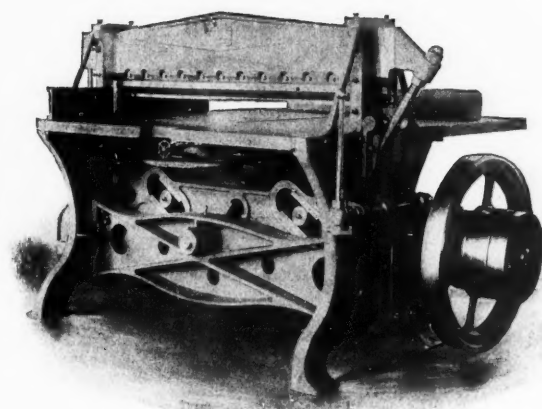
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Rotary Movement
Means?**

Smoothness in running.
Increased speed.
A long-lived machine.



THE MONARCH—Combined Automatic and Hand Clamp.
The shifting of a lever effects the change.

THE SEYBOLD CUTTERS



THE HOLYOKE—Automatic Clamp.

Possess this vital feature
in unique form, and to
it they owe the

**SIMPLICITY,
NOISELESS RUNNING
AND
SPEED BEYOND REACH OF
COMPETITION.**

THE SEYBOLD MACHINE COMPANY

Main Office and Factory:
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8 and 10 Reade Street, New York.

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MAKERS OF

**Machinery for Bookbinders, Printers, Lithographers,
Paper-Box Makers, etc.**

OFFICE OF
BACHMANN & ECKHARDT,
67 FIFTH AVENUE.

NEW YORK, May 11th, 1899.

John Thomson Press Company,
253 Broadway, New York.

Dear Sirs:-

You are at liberty to say this: We have tried the best makes of Cylinder Presses and found none can equal your Colt's Armory Platen machine for results in printing our Heliographic plates.

The Heliograph we just run for you as an insert for the "Inland Printer" has been produced by four printings on your Style Two Half Super Royal Presses. A quarter of a million of these were supplied to the Standard Fashion Company for insertion in the "Designer." The six Colt's Armory Presses which we have suit us and we expect to be equally well pleased with the additional three just ordered.

Very truly yours,

Bachmanns Eckhardt.

THE COMING THING

IN THE ART OF PRINTING IS THE MULTIPLE-COLOR HALF-TONE

This process has passed the experimental stage safely. It is well established. It is bound to stay. The demand for this class of work is certain to increase rapidly. *Take it on the rise* and consider this testimony of expert lithographers and letterpress printers as to the *best system* and the *best kind* of presses for producing such work in the best manner, and the largest quantity in the least time.

Our illustrated catalogue, "The Laureate," by Bartlett & Company, mailed free to any printer upon application to any of the following addresses:

JOHN THOMSON PRESS COMPANY

253 BROADWAY, NEW YORK
936 MONADNOCK BUILDING, CHICAGO
MILLER & RICHARD, TORONTO, ONTARIO
P. LAWRENCE, 57 SHOE LANE, LONDON

SEE OPPOSITE PAGE



CHROMOTYPE, IN FOUR PRINTINGS, FROM THE JUNE, 1899, ISSUE OF "*The Designer*" PUBLISHED BY THE STANDARD FASHION COMPANY, FROM PLATES MADE BY AND PRINTED BY BACHMANN & ECKHARDT, 67 FIFTH AVENUE, NEW YORK CITY

EXECUTED ON JOHN THOMSON PRESS COMPANY'S "COLT'S ARMORY" PLATEN PRESS A DUPLICATE WILL BE MAILED, ALSO ILLUSTRATED CATALOGUE, IF DESIRED, TO ANY PRINTER SIGNIFYING A DESIRE TO RECEIVE EITHER OR BOTH

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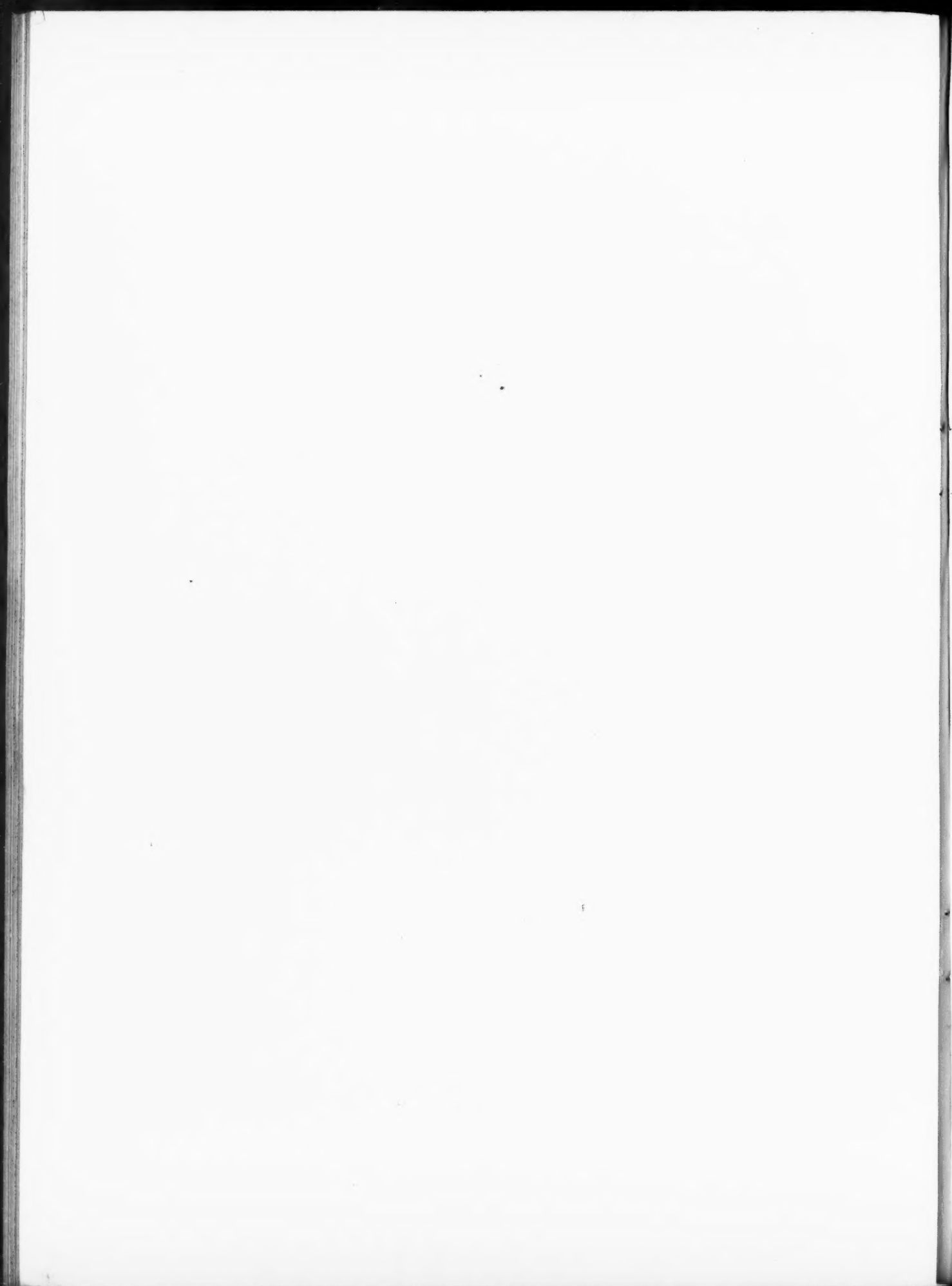
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936 MONADNOCK BLOCK, CHICAGO

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See opposite page

THE FUCHS & LANG MFG. CO.



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ARTISTIC DESIGNERS, ILLUSTRATORS
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Send for Specimens and Estimates.

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Automatic Paper-Feeding Machine...

THE ONLY "SATISFACTORY" FEEDER ADAPTED TO
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It's like an "Intelligent Being," only more reliable.
Handles French Folio, also Cardboard, and is
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Works at *higher rate of speed*, makes *absolute*
register, gives *increased output*, *reduces cost*.

<p>No imperfect sheets. stops for "lifts." loss of time.</p>	<p>Never wants holidays. gets tired. behind time.</p>
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IT DEMONSTRATES ITS VALUE UPON
SHORT ACQUAINTANCE, QUIETLY
YET MOST CONVINCINGLY. 

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150 Nassau St., New York City.

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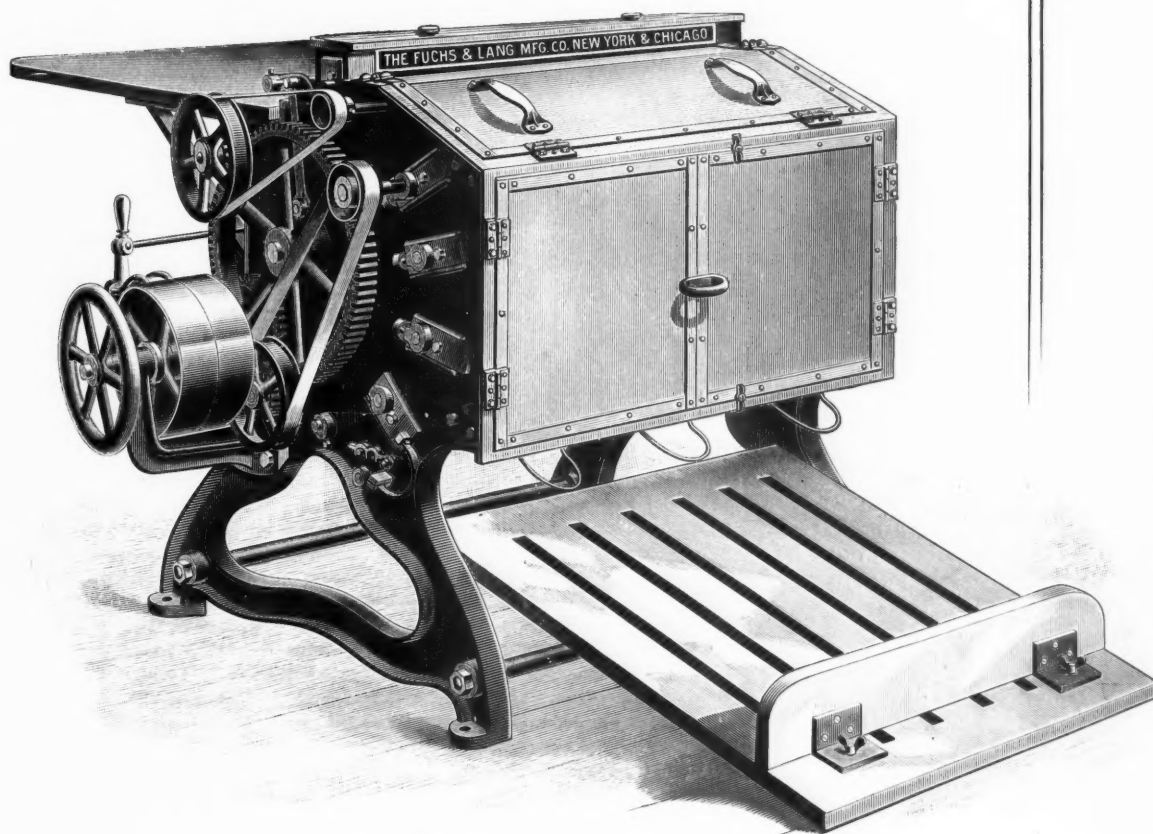
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FACTORIES,
BROOKLYN AND NEW YORK.

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— MANUFACTURERS OF —

The Combination Bronzing and Dusting Machine.



DESCRIPTION.

THIS MACHINE is built upon thoroughly scientific principles, and devoid of all unnecessary or intricate mechanism. All parts of the machine are made with the utmost care, and nothing but the best material is used throughout in its construction. Cut gears are used exclusively. Heavy or thin paper can be bronzed or dusted equally well. The gripper and delivery arrangement of the cylinder is worthy of especial note. The fountain and bronzing pads can be quickly adjusted to regulate the flow of bronze, and all minor details have received careful attention. The sheets are dusted by means of three rapidly revolving linen-covered horizontal rollers or buffs, and the sheets are delivered from the machine thoroughly cleaned. The machine has the indorsement of all who use it. Built in all sizes.

WEBSTER'S INTERNATIONAL DICTIONARY.

A Dictionary of ENGLISH,
Biography, Geography, Fiction, Etc.

It excels in the ease with which the eye finds the word sought; in accuracy of definition; in effective methods of indicating pronunciation; in terse and comprehensive statements of facts and in practical use as a working dictionary.

THE BEST FOR THE PRINTERS' USE.

As shown by letters on file with the publishers, Webster is now and has been the standard authority in the Government Printing Office for the last twenty-nine years. Nearly all the schoolbooks published in this country are avowedly based on Webster, and to this we may add that it is used as the standard by a vast majority of the newspapers. Thousands of statements to this effect are on file with the publishers. Should not these statements commend the International to every printer?

THE INLAND PRINTER SAYS:

"For use in printing and newspaper offices this work has long been considered the authority. Most of the schoolbooks issued in the country are based on Webster. Before deciding upon a work of this description it would be well to investigate the merits of the International Dictionary."

See Specimen pages sent on application.

G. & C. MERRIAM CO.,
Publishers,
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Duplicating and Triplicating Manifold Books.

WE MAKE THESE BOOKS FOR EVERY POSSIBLE USE. EVERY DEALER SHOULD CARRY OUR LINE OF THEM IN STOCK, FOR THEY ARE INCREASING IN POPULARITY.

STANDARD

Made from Keith's celebrated Westlock Papers are unsurpassed.

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WE MAKE THE LARGEST AND BEST LINE OF THESE BOOKS FROM BOTH IMPORTED AND DOMESTIC PAPERS. AMONG OUR LEADERS ARE THESE:

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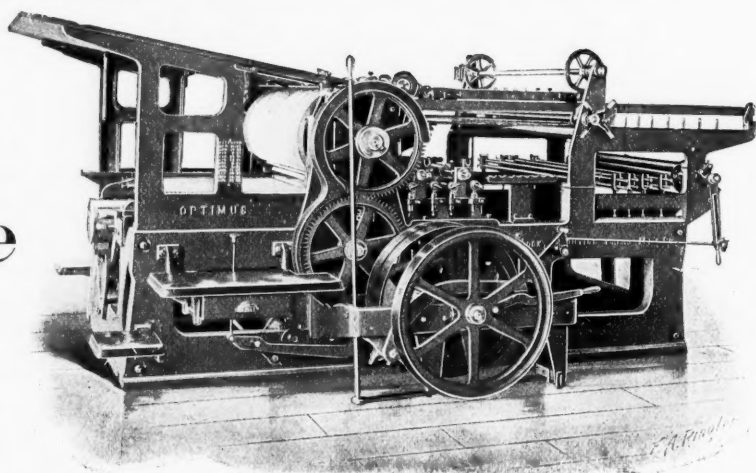
WE GUARANTEE—Satisfaction.
INVITE—Investigation.
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**We
Guarantee**

The finest delivery,

The fastest two-revolution of its
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A thoroughly first-class press in
every way.



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183 to 187 Monroe St., Chicago, Ill.

GENERAL WESTERN AGENTS.





Illustration of a woman sitting on a ledge, reading a book. The background shows a large building with many windows. The foreground shows a crowd of people, including children and adults, looking up at the woman.

DESIGNERS ROSENOW

ROSENOW & COMPANY, ENGRAVERS

OUR TRADE MARK

OUR TRADE MARK

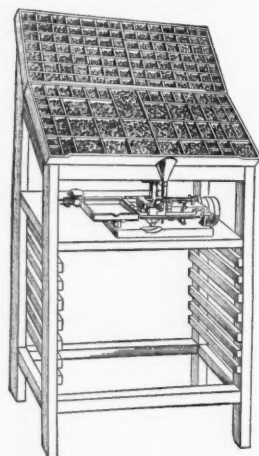
**"HIGH ART
DESIGNING & ENGRAVING**

ROSENOW & COMPANY

373 DEARBORN ST., 'Phone 130 Harrison
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Gibbs-Brower Company,
General Agents,
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Multi-Color Rotary Press.
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 Presses for Street Railway, Ferry and
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 Rotary Printing and Rewinding Machines.

Rotary Web Perfecting Press for Variable
 Sizes of Sheets.
 Routing, Trimming and Stereotyping
 Machinery.
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 Soap Wrapper Presses.
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 Special Machinery of all kinds invented
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SOLE AGENTS FOR UNITED STATES . . .

THE CHADWICK TYPESETTER.

This machine increases the capacity of the compositor from 40 to
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 the type in the funnel with both hands and the machine sets it.

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THE LEIGER AUTOMATIC FEEDER.

Feeds any kind of paper to perfect register.

Speed limited only by speed of press.

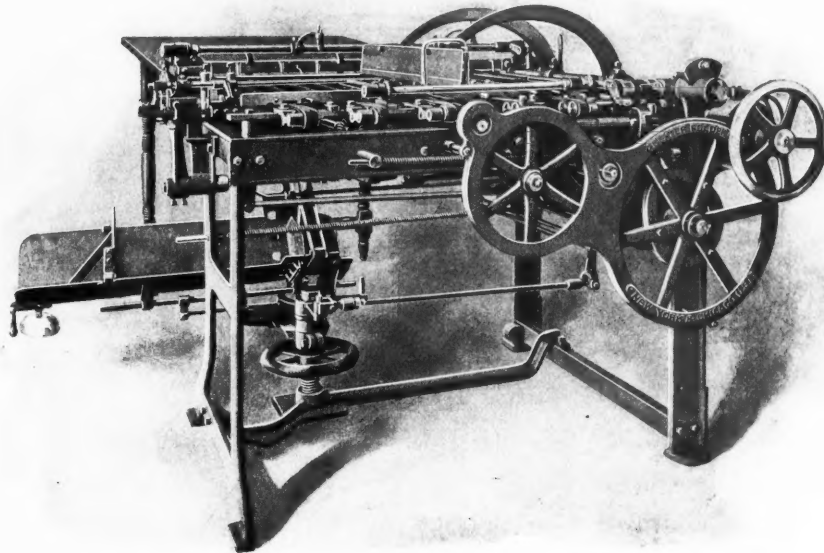
Perfect accuracy of operation guaranteed.

Present users to whom we refer by permission : { R. R. Donnelley & Sons Co., Chicago, Ill.
 Rand, McNally & Co., " "

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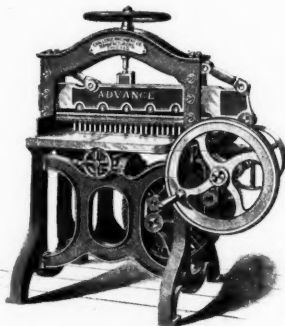
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CHALLENGE
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We are making them better and better. The Advance Power Paper Cutters, we mean. Back-up wheel, steel clutch and steel clutch-pinion, with gun-metal bushing, are a few of the late improvements which make them better. They were always good, up-to-date machines—now they're still better; and every one guaranteed. We will send full description for the asking.



ADVANCE POWER CUTTER

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NE of the features which strongly recommends our type to observant printers is its absolute accuracy in height. This effects a great saving in make-ready, and makes it wear much better than the lack-o'-system kind, to say nothing of the superior work produced by its use. Many a printer complains that his composing-room is not a paying institution. If yours belongs in that category, let us demonstrate how, thru a very small investment, you can change it so that it will pay you good dividends. Accuracy is one point in favor of the only right kind of type. Among the others which put dollars into the pockets of the printer are *Standard Line* and *Unit Set*. If these are not sufficient, we will, for the asking, send you literature explaining wherein it is more profitable to use our type than the old makes. We have just issued a new edition of our specimen book, which thoroly explains our system and shows our complete line of faces, including several series of Roman and Old Style cast on half-point sets, and a number of new job faces never before shown. It successfully refutes the assertion made by some of our would-be competitors that our assortment of faces is insufficient to enable the largest offices to entirely equip themselves with the very best type made.

INLAND TYPE FOUNDRY
217-219 PINE STREET.....SAINT LOUIS

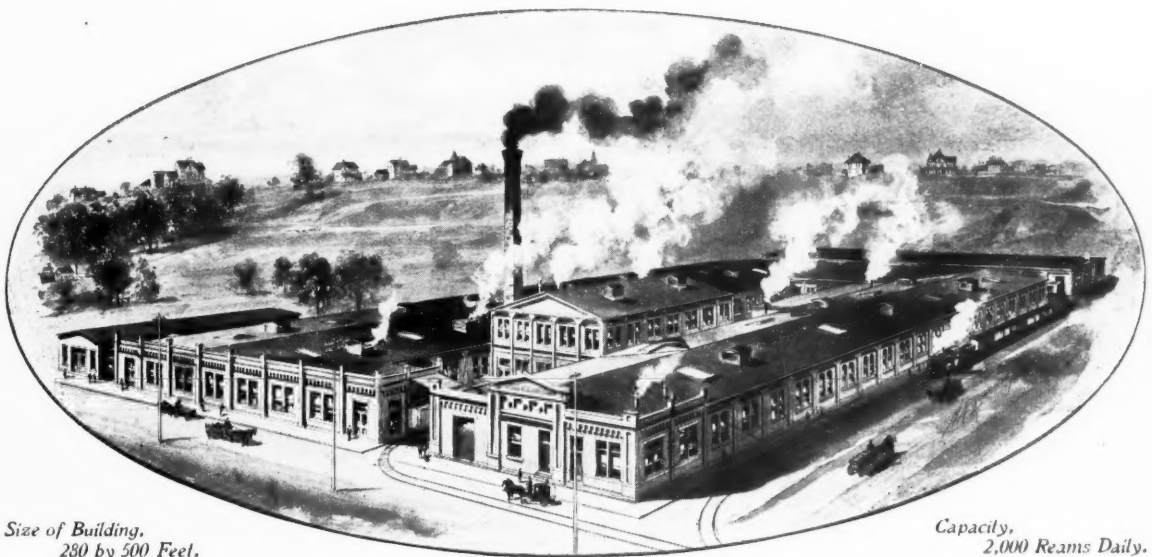
THE INLAND PRINTER.

Manila

COATED ON STRONG STOCK,
ENTIRELY FREE
FROM GROUND WOOD...

VERY DESIRABLE FOR COVER WORK,
AND GIVES EXCELLENT RESULTS
IN LIGHT WEIGHTS FOR LABEL WORK,
BEING SPECIALLY STRONG FOR
EMBOSSING.

Litho and Label Paper



*Size of Building,
280 by 500 Feet.*

*Capacity,
2,000 Reams Daily.*

The Champion Coated Paper Company, HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

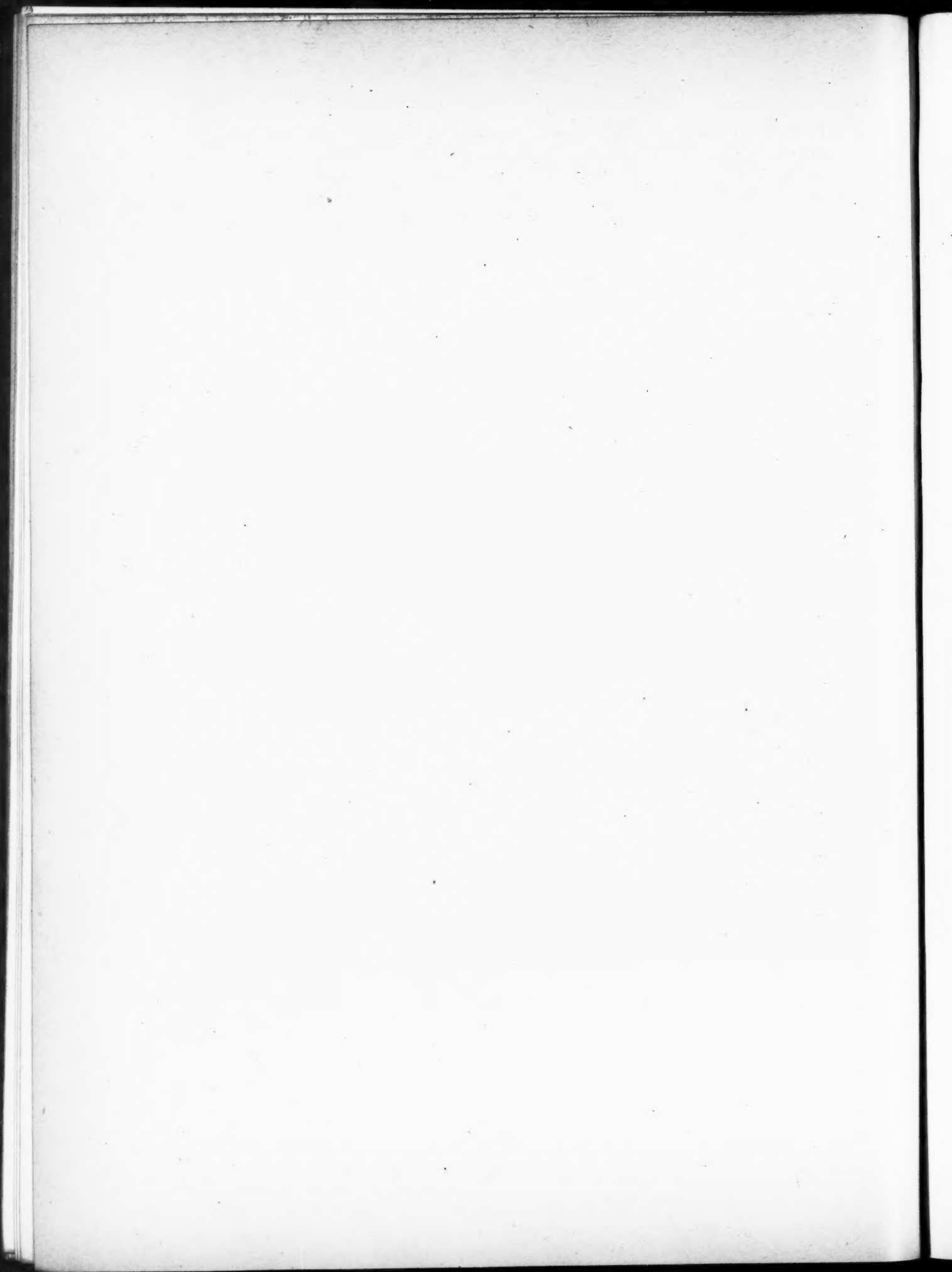
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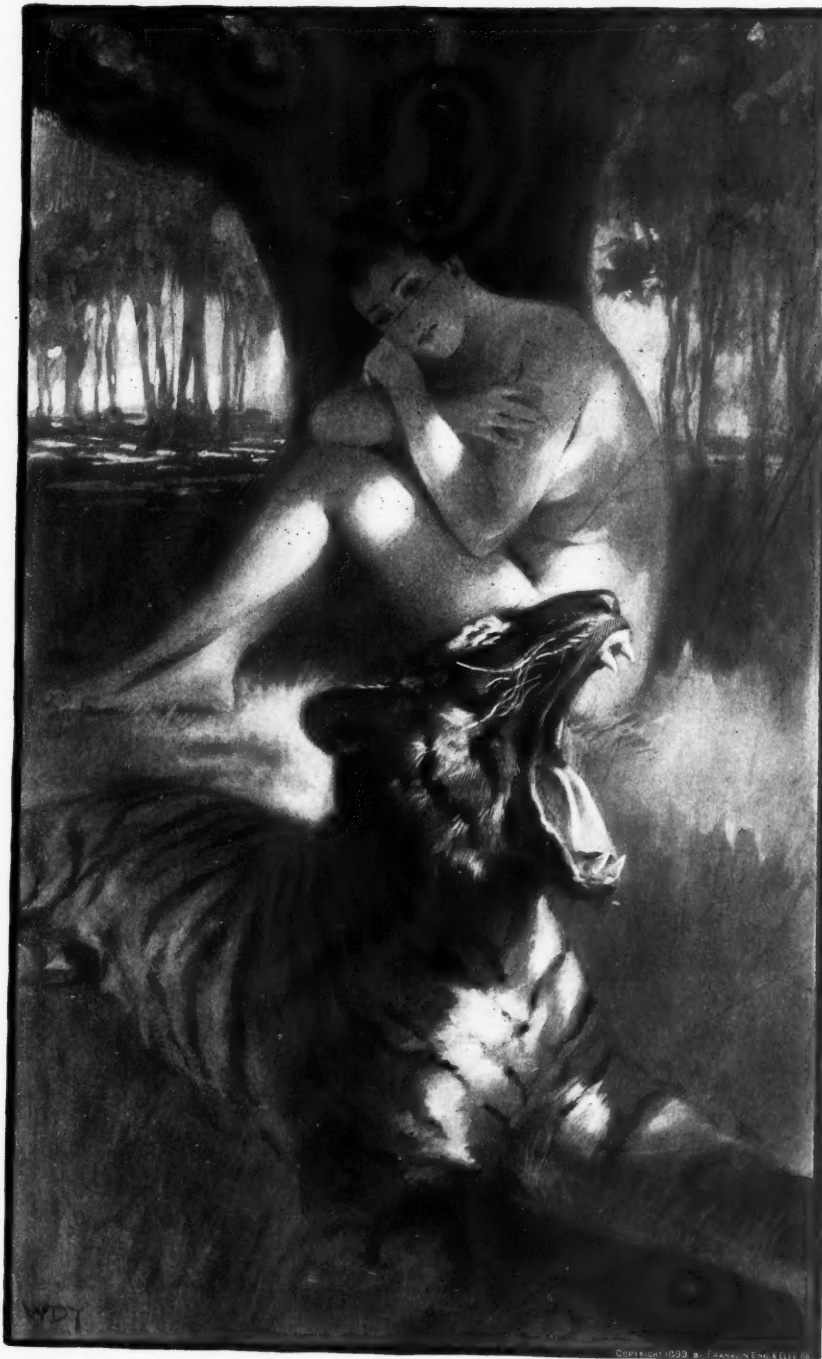
ENAMELED BOOK,
COATED MANILA,
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LITHOGRAPH PAPER,
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Stock carried by Paper Dealers throughout the United States. ❁ ❁

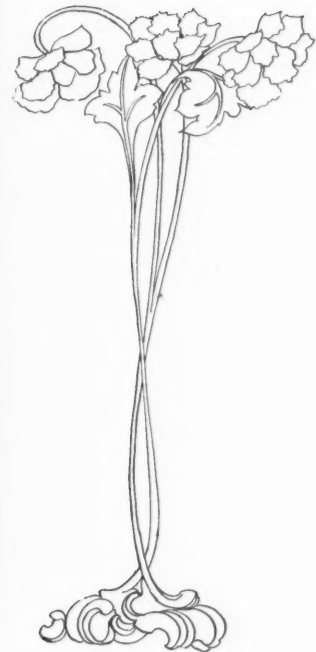
WE FILL ORDERS ONLY THROUGH JOBBERS.





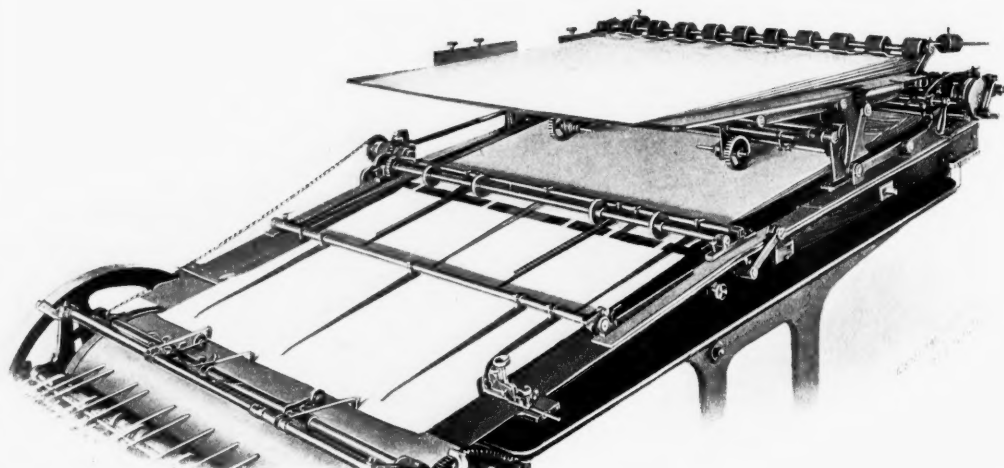
When in summer's balmy
days,
The sunshine bright
dispells all haze.
We're reminded then of
roses fair
And that it is the
perfect season
As all declare.

Thus it is we tell to you:
Designs and plates of
"Franklin make"
Are much like summer
and its roses fair
Because—they're perfect—
That's what patrons
all declare.



FRANKLIN ENGRAVING AND
ELECTROTYPING COMPANY
341-351 DEARBORN STREET,
CHICAGO.

The Standard Paper Feeder



“The Feeder that Feeds”

MEETS all the requirements of the printing trade, because (1) it requires no additional floor space, being mounted on the feed-board, and can be thrown back when not in use; (2) it requires less than one-eighth horse-power; (3) its capacity is that of the press, of which it becomes an integral part; (4) there is no stoppage of the press to put up stock, which is placed on top feed-board one lift at a time, thus making a continuous pile and enabling the operator to sort out defective sheets; (5) it is simple in construction; (6) it is positive in action, each sheet being under control of machine until fed to perfect register; (7) feeding of an imperfect sheet causes Feeder to stop the press instantly.

The Standard Paper Feeder was designed by, and is being built under the supervision of, S. K. White, which is a guarantee of its mechanical perfection, and that it will and does feed paper. It is the Feeder printers everywhere are waiting for. Write for full information.

THE STANDARD MACHINERY CO.




277 Dearborn Street, Chicago
CHAS. N. STEVENS, Western Manager

38 PARK ROW, NEW YORK
LAMBERSON SHERWOOD, Manager of Sales



For information and prices regarding work of the above character, please address.....

Department 7, **J. MANZ** ENGRAVING CO. 195-207 Canal St., CHICAGO.

IF THE LINOTYPE WERE NOT A SUCCESSFUL MACHINE WE WOULD "EXPERIMENT" ALONG OTHER LINES.   

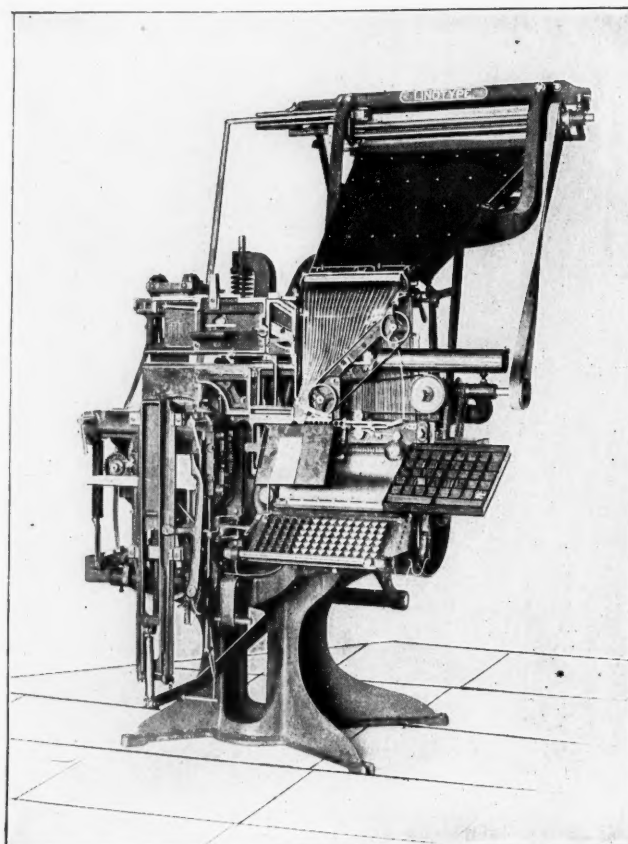
Over 7,000 **LINOTYPES** In Daily Use!

AVERAGE MONTHLY SALES, 75 MACHINES.



Each machine sets the following bodies:

Ruby,
Agate,
Nonpareil,
Minion,
Brevier,
Bourgeois,
Long Primer,
Small Pica,
Pica.



To change from one body to another requires less than five minutes.

A complete font of matrices costs but \$35.

Linotype metal costs from 6 to 7 cents per pound.

No outlay for "sorts."



NO REGULAR MACHINIST REQUIRED FOR SMALL PLANTS.

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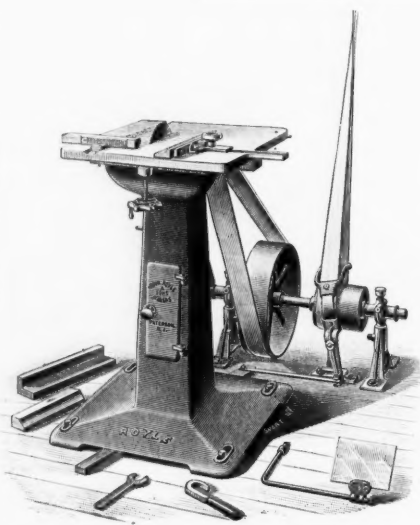
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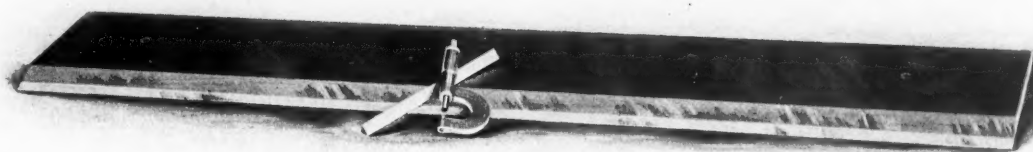
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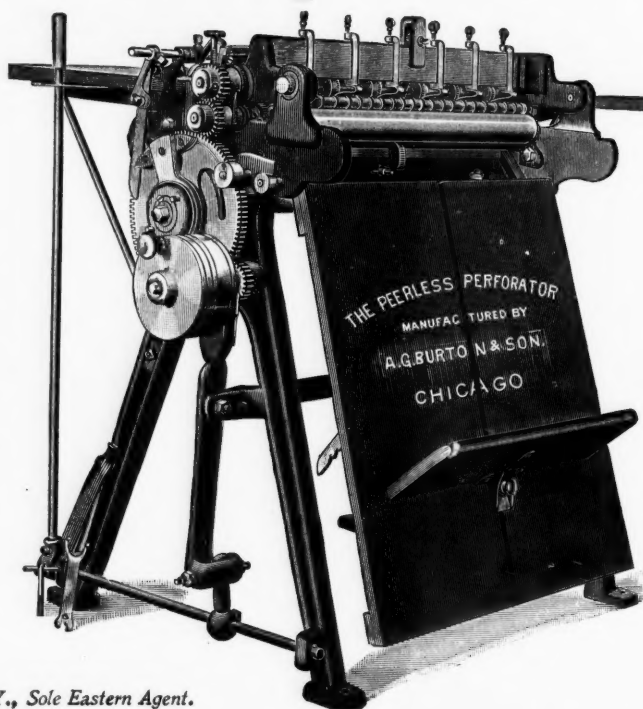
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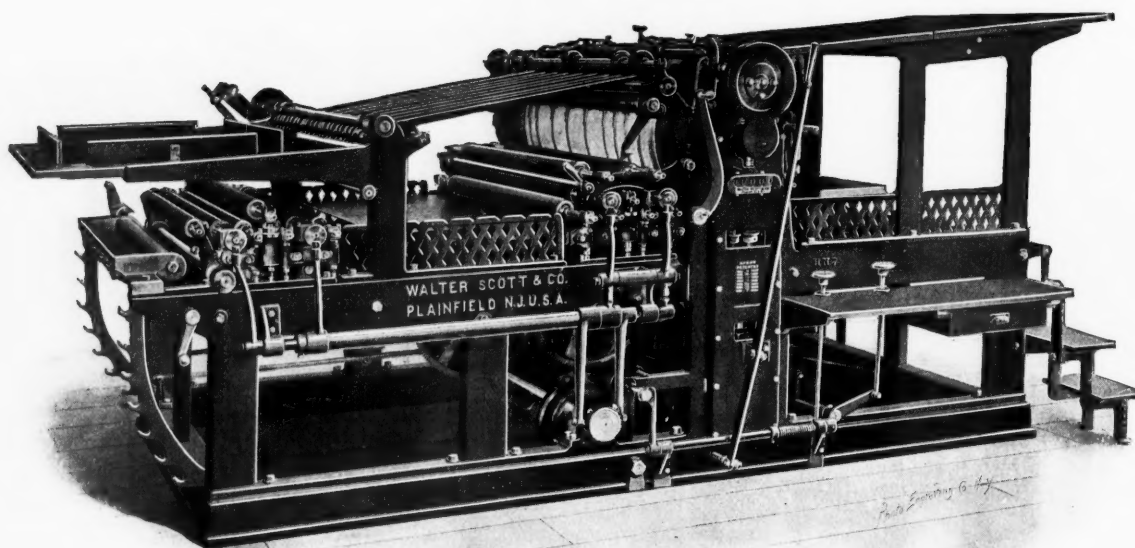
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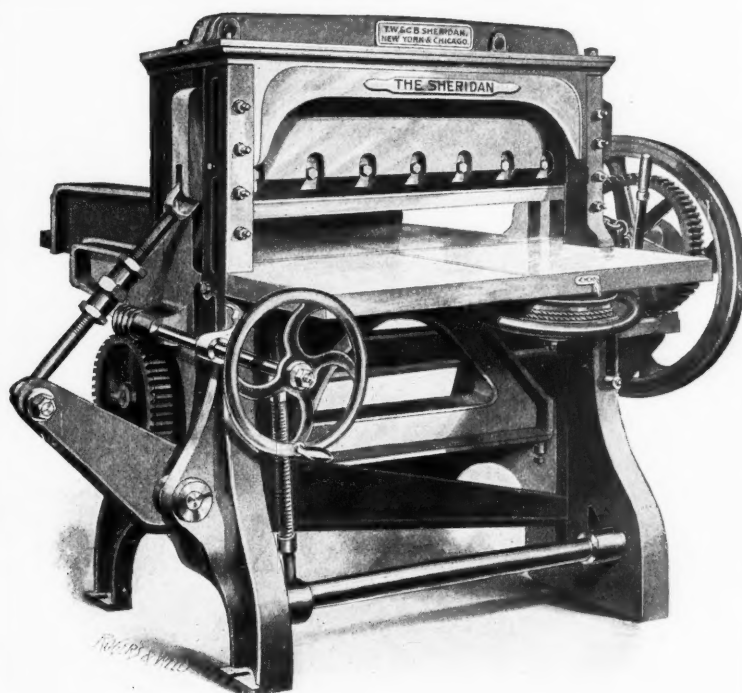
W. HENRI

The illustration depicts a knight in full plate armor, including a helmet with a visor and a surcoat. He is shown in profile, facing left, holding a sword upright in his right hand. In his left arm, he cradles a large, dark banner that curves across the bottom of the frame. The banner features the text 'MAGNA CHARTA BOND' in a bold, serif font, with 'TRADE MARK' in smaller letters below it, and 'THE LEADER OF ALL BOND PAPERS' in a similar bold font at the bottom. A small emblem of a chalice or cup is positioned above the 'TRADE MARK' text. The background is a stippled gray, and the entire advertisement is enclosed in a double-line border.

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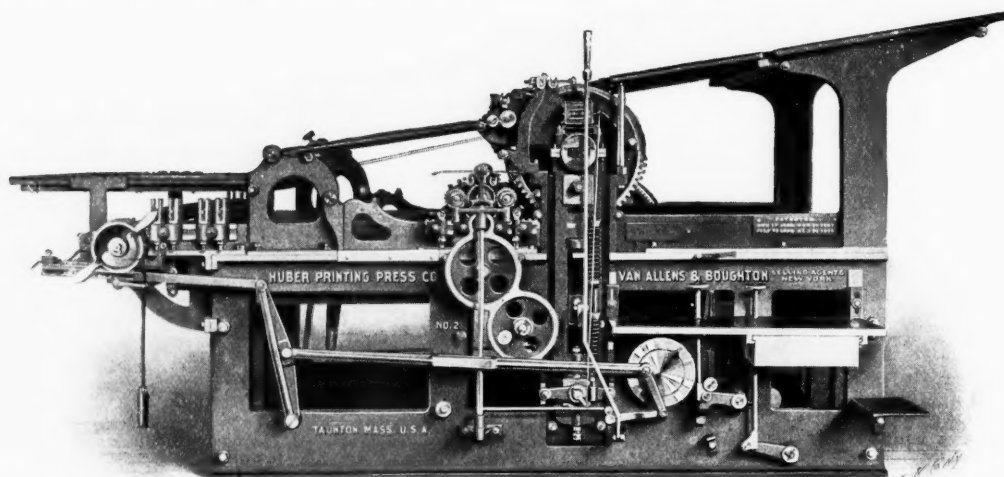
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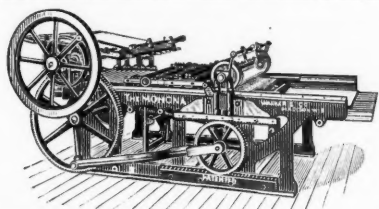
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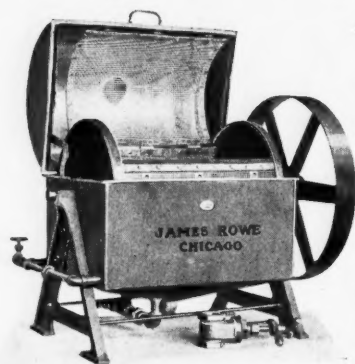
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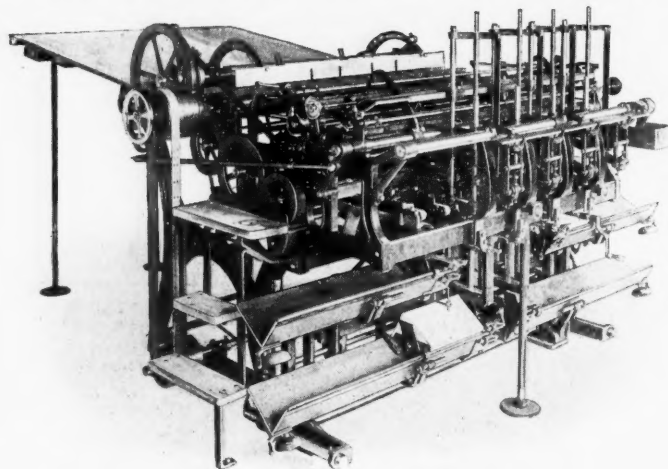
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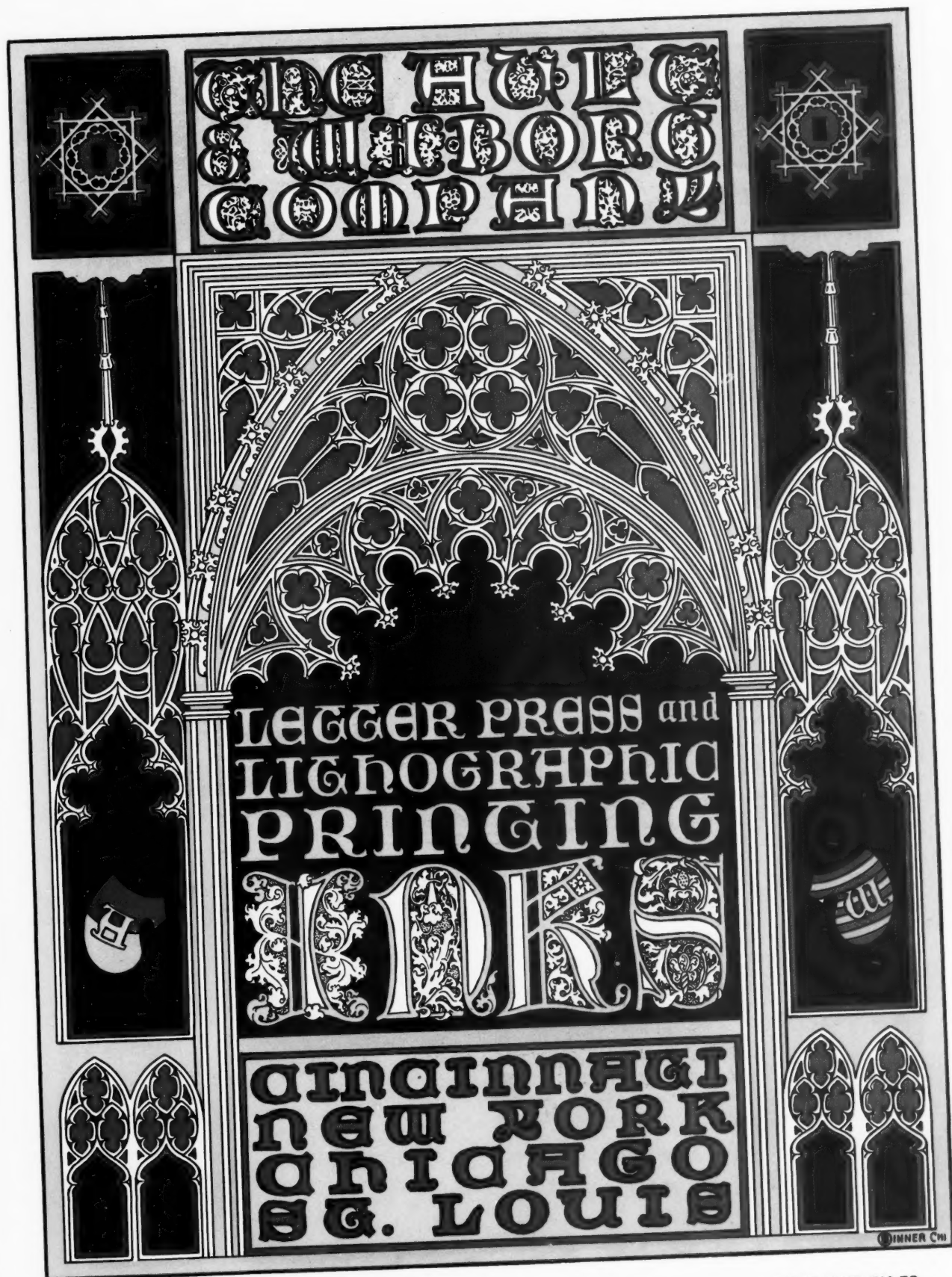
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THE INLAND PRINTER



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 3.

CHICAGO, JUNE, 1899.

TERMS { \$2 per year, in advance.
Foreign, \$1.20 per year extra.

MAKING READY ON JOB PRESSES.*

NO. I.—BY CHARLES H. COCHRANE.



N all-round pressman, if asked how making ready was done on a platen jobber, would be very apt to reply, "The same as on a cylinder press," and while this would be true in a degree, since the principles of making ready are the same on all presses, yet it is a most unsatisfactory answer to the beginner who seeks more light in doing good work on a job press, and who perhaps has little or no experience with cylinders.

In looking into the subject and analyzing its details, and interviewing various printers, I find that there is a great deal to be said about making ready on job presses, and that different workmen have more or less different notions that are worth reviewing. The subject naturally divides itself into these sub-topics: 1, impression; 2, overlaying and underlaying; 3, register; 4, inking and distribution.

The man who understands the theory of impression and overlaying will usually put through any job of which the press he employs is capable, while the man who does not grasp the theory, but simply makes his impression and does his overlaying as he has seen it done, will occasionally find himself "stumped" by a job, and make a failure. The resultant condition of mind sometimes causes him to sit down and write to the trade journal, querying as to why such and such a trouble arose, with such a form on such a press. The writer for the trade journal, who answers such queries, may or may not be able to answer the question, as he may be uncertain as to the conditions. For these reasons it seems well to go over the ground carefully, for the benefit of young printers and those who have not

completely mastered the jobber, and perhaps, also, by bringing together the judgments of a number of good workmen, throw out suggestions that may be of value to the experienced.

IMPRESSION.

In considering the matter of impression on platen jobbers, we have two types of machines to deal with—the Gordon type and the Universal type. In the Universal type the platen is brought toward the bed, during the latter part of its closing movement, with a direct motion. It is only necessary to set the platen properly, and it will come together squarely with the bed, no matter whether the impression be increased or reduced. When one part of the tympan is a quarter of an inch from the type, the whole surface is a quarter of an inch away. It follows that the right way to get impression on a press of the Universal type is to set the corner screws properly, once for all, and then leave them alone. When I say "set the platen *properly*," I mean more than setting it squarely, for there have been presses of this type, employing an eccentric to give the impression, in which it was possible to so set the platen that the pull of a heavy impression would come when the eccentric was not on its center, thus bringing the strain on the gears, with enormous wear as a final disastrous result. Printers having had this experience have blamed the press, when, if they had recognized the true source of the trouble, they might have so set the platen that the heavy pulls would come when the eccentrics were on the center, thus avoiding all strain on the gears.

In adjusting the impression for a Gordon press, the custom of many printers is to set the impression screws so that they are right for a good, solid form, and then to leave them forever so set. Other print-

*All rights reserved.

ers use the screws for adjusting the impression, whenever they think it convenient. The fact that there are two methods has served to create a doubt in the minds of many young printers as to which is the better or correct method. As a matter of fact, there is reason in each method, as will be better understood from an analysis of the Gordon bed and platen movement, which is of the improved "clam-shell" type. In some of the earlier and cheaper forms of job presses the bed and platen were hinged close together, shutting up like a clam-shell. In these every addition to thickness of tympan produced more squeeze at the bottom than the top, and there was no end of "fooling" with the screws on every job. To obviate this difficulty, George P. Gordon placed the hinge as close to the floor as possible, as observed in the diagram of a Gordon bed and platen shown as Fig. 1. It will be noted that the



bed and platen are near the closing point, and that the clam-shell arrangement is only partially avoided, as the opening between them is wider at the top than at the bottom. As drawn, they will come together exactly right, but if an inch of tympan was built up, as indicated by the dotted line, it is apparent that the lower edge of the form would begin to print while the top edge was perhaps a quarter of an inch away from the type. Of course, a tympan an inch thick would never be used, but the idea is purposely exaggerated to show the principle involved, which is that when you add to the thickness of tympan on a Gordon, without changing the screws, you add more to the impression at the lower edge of the form than at the upper edge. On a full form the addition of four sheets of paper to the tympan produces about one thickness of paper more impression at the bottom than at the top.

It follows, therefore, that when a change of a considerable number of sheets thickness of tympan is required on the Gordon, there is required also a slight adjustment of the screws. If more impression is sought, say to the extent of eight sheets, one way is to turn in the impression screws on the top, about a sixteenth of a turn, and then add about six or seven sheets to the tympan, which will bring up the bottom edge. This is theoretically the proper way; but in practice this "fooling" with the screws of a Gordon platen, if generally permitted in an office, becomes an intolerable nuisance, because the boys who work on the presses get the platen all out of square on small jobs, and spend more time turning the screws than is reasonable. Hence it is a very common practice, especially in large establishments, to provide all the Gordons with bearers, to be locked in the chases with every job, and to instruct all hands to leave the screws alone. The uneven impression

that would result from considerable changes of tympan is largely overcome by the use of heavy bearers that serve to tip the bed so as to accommodate it to the slight inaccuracies caused by variations of tympan, and all ordinary work can be carried on without any changes of impression screws. Occasionally, however, a very heavy job, or a job that fills the chase, so that no bearers can be used, and which shows uneven pressure, renders it desirable that the screws should be altered. It is best, then, that the alteration should be made by the foreman or other competent man in charge, and, when the job is off, that the screws be reset as before and left there.

A very expert Gordon pressman can afford to meddle with the screws occasionally; but for boys, and the general run of pressmen, the best rule is, "Hands off." While it is right in theory to alter the screws with every change in thickness in tympan, it is wrong in practice nineteen times out of twenty.

The next point worth considering in impression is the spring of the metal. We often hear it said of a jobber, especially a half medium: "That press is low in the center; you need to put a piece of paper back of the middle of your form before you start to make ready." In such a case the chances are that both bed and platen are as truly flat as are those of any other press, and that the lack of impression observed in the center is purely the result of spring in the machine itself. It is all very well for the printer to say that the machine ought not to spring, but the maker cannot take the spring out of the iron; all that he can do is to make it heavy—that is, put in plenty of iron—so as to reduce the spring to a minimum. In a half medium press, seventeen inches the long way of the chase, and about twenty-six inches between the side arms, a pressure of a few tons for a form is common, and a spring of half the thickness of a sheet of paper in the bed, and the same in the platen, ought not to surprise anyone. You can bend anything if you use enough force, and the platen press employs more force than is generally understood, as the impression is given with all the advantages of leverage.

A comparison with the cylinder method of making the impression is interesting. The cylinder prints a narrow line, on a large-sized press, say of forty-eight inches long and the eighth of an inch wide, or six square inches at a time, repeating this until the width of the form is printed. The platen press must do all of its impressing at absolutely the same instant, and a form of 10 by 15 inches gives 150 inches to print at once, or theoretically twenty-five times as much as the cylinder. In practice, however, the cylinder uses very much more than the proportionate pressure to bring up six square inches, because it partially prints a strip wider than the eighth of an inch alluded to. It is probably true that a full solid form on a quarto Gordon requires

ten times the instantaneous pressure that is employed on a full medium cylinder.

Such being the case, the printer should never expect that a light-built job press, designed for bill-heads and light open work, should give an impression suitable for a heavy block or plate filling most of the chase. To demand this of such a press, and to blame the builder if it breaks under the strain, is ignorant foolishness on the part of the printer. He who buys a light, quick jobber, must expect to use it only for light work; and if he wants a heavy, strong jobber, he must expect to get one that runs harder and slower, for the builder cannot give him both of these opposite qualities in the one machine.

Printers not being machinists sometimes fail to appreciate these differences, and, when they use a light-built job press, wonder why it jumps under a heavy form, and why it will not bring up large half-tones, as will the cylinder. The reason is very simple: there is not enough iron in such a press to give the required pressure. When the impression is put on, the press simply springs and jumps, and if the printer is unwise enough to keep on applying impression he may break the press, but he will never bring up the form properly on a hard tympan. His only chance with a full, heavy form on such a press is to use a soft tympan. And this brings us naturally to a consideration of our second sub-topic —

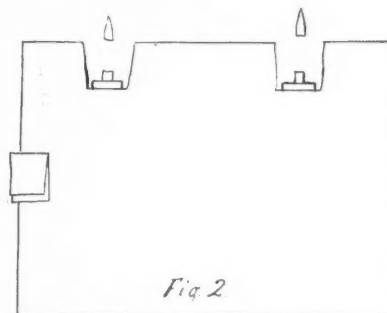
THE TYMPAN.

There are three kinds of tympan to be considered — the hard tympan, the soft tympan, and the new wire tympan. The hard tympan is, of course, the thing for all nice work, just as it is the best thing for similar work on a cylinder. An ordinary tympan should consist of eight or ten sheets of book or news paper, and one sheet of hard cardboard — millboard (binders' board, as it is sometimes called) being the best. This should be placed near the top of the tympan if printing from new type or plates, and near the bottom if printing from old type that requires a softer impression to bring up the rounded characters.

My own plan, when I wanted to do a particularly nice job, was to slip out the millboard from the tympan, and introduce a smaller piece of millboard right on top of the tympan, and fit it to place by cutting out around the pins, as in Fig. 2. This millboard sheet was attached by a little paste at the corners, and the upper edge was made either considerably narrower or considerably wider than the sheet being printed, so that the feeder in removing the sheets might not be liable to grab off the millboard by accident. A tympan so arranged will effectually prevent any impression from showing through on the back of the job.

While advocating such an arrangement to secure a nonperforating impression, I want to caution the young printer against overnicety in making a job

look well on the back. It is so easy to forget that the front or printed side of the job is the real thing, and that it is ten times better that all of the front should print up clearly than that any should impress the paper so as to show the denting impression. Always make a job ready so as to look well first on



the face, and let the back be a secondary consideration. With all new material and a hard tympan it is possible to print without a trace of impression showing through the sheet; but as soon as type becomes a little worn one must make the tympan softer, and allow it to indent the paper a trifle, to bring it all up sharply, and as printing is meant to be read, and nobody but a printer ever looks at the back to judge of the impression, it is a mistake to hold a neat appearance of the back in too high regard.

It was the privilege of the writer some months since to be looking over some old books in company with Mr. Theo. L. De Vinne. While scanning some pages that bore evidence of coming from an old Adams press, with a soft blanket and wet paper, Mr. De Vinne exclaimed, "Just look at the good quality of this printing! We can't beat this now with all our hard packing and dry paper. Isn't it clear and beautiful, and easy to read?" And so it was; every letter and ceriph came up completely and positively, being impressed and absorbed right into the paper. If such printing commends itself to the foremost printer of our age, is it not the part of wisdom for the average printer to bear in mind that the final test of good printing is to make easy and distinct reading?

The soft tympan is generally adopted for worn type and coarse work, and also for cheap work, to save time in making ready; or it may be used to save the press, in case a heavy form has to be worked on a light jobber. I have seen a very fair job turned out on a little treadle press, without side arms, on two book pages that filled the chase so that they had to be locked up in the center. The job was ten times heavier than the press was ever designed to carry, but by wetting several sheets of coarse, thick wrapping paper, so that they swelled, and putting these under half a dozen sheets of newspaper, drawn tight as a tympan, the form was brought up so as to be readable. Of course it did not look

perfect on the back, in fact it punched through a good deal, but when the second side was printed that curse was obliterated. In no other way could the job have been printed at all on such a press.

The soft tympan has serious disadvantages, however, and the greatest of these is that it rounds off the type or plates, wearing them out a great deal faster than does a hard tympan, even though the pressure exerted with the hard tympan be much greater. This has been a leading factor in the decreased use of the soft tympan. It has its recognized place, however, in the economy of the printing office, and should be employed whenever the nature of the work renders it advantageous or economical. The rubber blanket never was much used on the job press, because it was so easy to make a soft tympan of paper, and because it was a nuisance to draw back the platen with the screws to make space for the rubber. The rubber blanket may be used advantageously, however, on certain classes of work, by surmounting it with a sheet of very hard, stiff millboard, and a couple of sheets of tympan, thus saving make-ready, on the same principle as the wire tympan.

The new wire tympan is not yet sufficiently established in use for anyone to pass very definitely on their merits. They operate on a principle that has heretofore been largely overlooked or discarded in printing. The theory is that a yielding base, supporting a thin hard surface, will adapt itself more or less to the inaccuracies of the form and bring up the various parts with little or no make-ready. There are now two systems of wire tympan seeking the favor of the printing public. One is made of slightly curved perpendicular wires, mounted on a base, but free at the upper ends, and surmounted by a sheet of hard vulcanized rubber of about the thickness of a heavy cardboard. The other wire blanket employs wires run in spirals, and mounted in flexible rubber, while a sheet of specially prepared extra hard binders' board is used as a surface. With both these wire blankets the theory is that a force of about seventy pounds is sufficient to bring up a square inch of matter so that it will print clearly. The wires are therefore made to yield at a strain somewhat greater than this, and as they exert a practically equal pressure at all points, whether depressed a few thicknesses of paper more or less, the necessity for make-ready is largely removed. Vignettes and large solid black surfaces have proved the hardest tests of these new blankets, and into a discussion of their merits it is not necessary to digress at this writing. That there is something in the theory may be proven in several ways. For instance, the soft, thick rubber blanket, topped by a sheet of millboard, referred to above, gives a very fair impression, overcoming many

discrepancies, with very little make-ready. Another method of proving the theory is to underlay a form or uneven wood-base electros with a sheet or two of soft, yielding wrapping paper. The electros can be brought to a fairly even printing with very little labor, as the blocks are pushed down to the soft paper at the highest points, thus presenting a more level surface for printing.

Since the wire blankets are yet in an embryo commercial state, and not generally introduced among printers, it is not reasonable to express an opinion here upon their general merits or demerits further than to show the correctness or incorrectness of the principles upon which they operate.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXI.—BY F. HORACE TEALL.

LEXICOGRAPHERS have never indicated a difference between "pertain" and "appertain," and of course the reason is that no difference is found in usage—at least, none that can be stated in dictionary definitions. If the two words really are exactly the same in meaning, one or the other is not needed, and it would not be amiss for each writer to choose one for his use and drop the other altogether. A real choice may be made, though insistence upon it would be stultifying and pedantic. It should be based on etymology. In the longer word there is an additional element in the first syllable, and close distinction would always include something more in the word's meaning than in that of "pertain." As the prefix, meaning "to," is mainly used with a sense of adventitiousness, the distinction would naturally be drawn between "pertain" for inherent belonging or connection and "appertain" for external relationship or attachment. Thus attributes as of character, etc., would pertain to a person or thing, and external circumstances would appertain. No demand can be made with propriety that such a distinction be noted in usage, but the writer who really makes it in his use of the words is the one who recognizes language principles with the best effect of perspicuity. Real occasion for the use of either of the two words is comparatively infrequent. Most commonly some more sharply defined verb, as "belong" or "relate," is far better, because it is clearer.

If nothing more than mere reading is meant, "read" is a much better word than "peruse." The perspicacious mind will always find something additional in "peruse" when it is correctly used; if something additional is not clearly present, true perspicuity demands the use of "read," unless it may be a matter of poetic license. All the recent dictionaries, including the latest Webster's (the

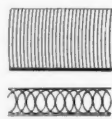


FIG. 3.

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International), define "peruse" as meaning "to read through carefully."

Webster's Unabridged Dictionary says of the word "plenty" used as an adjective: "This word is found in reputable writers of former times, but its use is now chiefly colloquial, and it is deemed inelegant." In remaking this dictionary into the International the note was omitted, and the word is simply said to be obsolete or colloquial. Even in former times it was not used attributively, as "plentiful" has always been, but followed its noun, as "plentiful" should do now instead of it, although "plenty" remains as good as ever for archaic or poetic use under some circumstances. Certainly "plentiful" is now the better adjective for ordinary use. Thus, while Goldsmith could say with propriety that "shrubs were plenty," we should say that they were plentiful. It was Dr. Samuel Johnson, one of Goldsmith's contemporaries, who probably originated the objection to "plenty," in saying, "It is used barbarously, I think, for plentiful."

Probably no two words are more truly synonymous than "precisely" and "exactly," and we should not be far from right in extending the assertion to include "accurately," "perfectly," "carefully," "correctly," "definitely," "explicitly," "strictly," and possibly a few others. A critic quotes from a newspaper, "It was precisely similar to the accident that befell the same vessel last February," and says that "precisely similar" is a locution difficult to defend. It is not difficult to defend. Similarity is etymologically unqualified likeness; yet in saying that things are similar we generally mean, or at least may mean, that they resemble each other in general characteristics. We cannot clearly assert that they are alike in every respect without an adverb that conveys that meaning, and either "precisely," "exactly," "perfectly," or "strictly" does this. The other adverbs mentioned above have each their peculiar phases of meaning that make them improper for use in the quoted sentence. The critic says the writer probably meant very similar, or similar in every respect. Probability seems not supposable here, because "precisely similar" is a perfectly correct expression for similar in every respect, altogether similar, without qualification.

"Portion" and "part" are not always differentiated in usage, and most language censors decry their confusion, but seem to recognize only a misuse of "portion" where they prefer "part." As a matter of fact, the opposite error is also of frequent occurrence. One writer says that while "portion" is harped at by some critics as a misuse for "part," it may be regarded as legitimate, which can mean nothing else than that he and some others (presumably those who so use it) find no fault in it. But the mere fact that in the use referred to it stands for another word, if it be a fact, must make it illegitimate as a matter of language principle. A great

difficulty in the way of discriminating between a part and a portion is exemplified in the dictionary definitions, in all of which a portion is called a part, and a part is called a portion; but the dictionaries, in their synonym paragraphs, differentiate the words in a way that should find wider acceptance than it has in usage. The Standard Dictionary says: "A portion is a part viewed with reference to some one who is to receive it or some special purpose to which it is to be applied." And again: "When any whole is divided into parts, any part that is allotted to some person, thing, subject, or purpose is called a portion." A part may be a portion, an atom, a component, a constituent, a division, an ingredient, an element, a fraction, a fragment, an installment, a member, a particle, a piece, a section, a segment, a share, or a subdivision; but any one of these, when it is desirable clearly to indicate it as such, should be called by its distinctive name, and should not be called a part. Likewise, when the sense is general, and not of the specific sort that demands one of the special words, it should be called a part, and not a portion, nor anything else.

Two words that are not the same in sense, though nearly alike in form, are "predicate" and "predict," the first of which is often used when the other should be. Although these words are from Latin words ultimately made from the same elements, their senses are strikingly dissimilar. To predicate anything is to assert it as an attribute or result of something else, and to predict anything is to assert that it will occur at some future time. Every good dictionary clearly differentiates the words in definition.

Etymologically the verbs "prejudice" and "prepossess" are strict synonyms, but usage differentiates them, making prejudice unfavorable and prepossession favorable. Thus it is common and proper to speak of being prejudiced against a person or procedure, and not of being prejudiced in favor of one. It is common and proper to speak of being prepossessed in one's favor, and not against one. Yet the word "prejudiced" may occasionally be used correctly in connection with favor, as in this sentence from Steele's *Spectator*, quoted in the Standard Dictionary: "I see men flourishing in courts, and languishing in jails, without being prejudiced, from their circumstances, to their favor or disadvantage." No one can say justly that this use of "prejudiced" cannot be accounted a good use of the word; it does not at all interfere with the universal understanding of unfavorable prejudice when the word is used absolutely.

(To be continued.)

CERTAINLY A WORK OF ART.

We are receiving THE INLAND PRINTER regularly, and should not think of being without your valuable magazine, as it is certainly a work of art.—*Post-Express Printing Co., Rochester, New York.*



Drawn by Wm. Schmalzgen.

By courtesy "Chicago Record."

ADMIRAL GEORGE DEWEY,
The Hero of Manila.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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No. 3.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
W. C. HORNE, 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELFER, Grimmaischer Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co (Limited), Capetown and Johannesburg, South Africa.

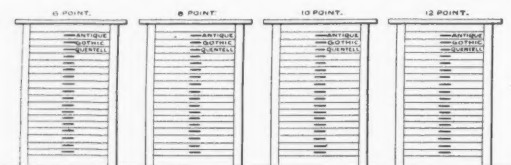
EDITORIAL NOTES.

THE London correspondent of THE INLAND PRINTER gives in this issue an interesting review of the publishing business in England. Incidental to the cheapening of books and the keen competition among publishers, the demand for labor-saving machinery has caused a looking toward America, the home of inventive genius, and an earnest examination of all the trade literature that can be procured which bears upon this subject. The success of a number of printing and binding machinery agencies has encouraged many irresponsible concerns to enter the field, and American manufacturers are warned to carefully verify the claims of all applicants who desire to represent them in the English market.

ENGRAVERS are usually desirous of securing good subjects for illustration, and catching and brilliant photographs in genre or landscape are the favorite selections of the best houses. It is a little strange that most of the work illustrative of the excellence of photo-mechanical engraving is of a hackneyed stock character, and the vast fields for scenic photography in this country are so poorly represented, when it is undeniable that there are photographs of the first quality to be obtained. Photo-engravers say that they cannot get good subjects. This would appear strange, were it not true that the generality of photo-engravers who advertise that they will pay for good subjects treat the confiding photographer after such fashion that one experience with them is enough to last a lifetime. An instance came to our observation where a photograph sent to a western engraving house a number of fine platinum prints—after solicitation. The prints were quite salable, and were carefully packed and mailed flat. The days lapsed to weeks, and the weeks into months, and no reply came from the western house. But at last, after repeated writing, a dirty, frayed roll of prints came back without comment of any kind, the imprint of the engraving house on the wrapper alone indicating where it came from. With this class of engravers to look to for patronage the American photographer will leave the field to the photographs of the German old masters, or any of the other mythological abortions which myopic engravers may desire.

THE effective arrangement of job letter so that new hands, as well as those conversant with the office, may be able to compose a job with the greatest amount of speed, is a most important consideration in printing office economics. The method adopted by Mr. Henry W. Cherouny, president of the Cherouny Printing and Publishing Company, 17-27 Vandewater street, New York, is here illustrated. Mr. Cherouny recently had occasion to remodel his plant, owing to extensive additions, and

the plan he has adopted, so far as he is aware, is original with himself. There is one size of type in each cabinet, and the series run in cases on a line in the cabinets, and so straight through. It is found that, after one inspection of the plant, every compositor can be made effective. Of course the preservation of this order costs much money and much labor, but it is said to pay every day. Especially in



the distributing this is true. The stoneman has on his stand eight small galleys, quarto width. They are marked 8, 10, 12, 14, 16, 18, 22, 24 point and upward. He separates all dead jobs and ads. on these galleys, and gives them out to the compositors, allotting to each compositor the matter for his particular stand. This avoids the necessity of running about, and permits of the rapid distribution of all dead matter.

THE COST OF EDITION BINDING.

IN this era of combinations, it would seem that bookbinders should reach some mutual understanding that would at least put a stop to the steady lowering of prices. Improved methods and machinery have done much to bring this about, but a too keen competition and a widespread ignorance on the minor items of cost have done more. In the transmission of power there is a recognized and computable loss. So, too, in the making of books there is a frictional loss that is just as certain. Take, for instance, a bindery equipped for an output of from two to five thousand 12mos per day. It is safe to say that in such a plant there is always one machine inoperative because of lost time in the preparation of work or necessitated repairs. Also the recognized loss of ten per cent per annum on the value of a plant should be computed, and, with the office expenses, added to the estimated cost of each job. Other items that are too frequently underrated or entirely ignored are: thread, glue, crash, case lining, storage, drayage, stampers' sizing, examining, etc. Singly they are trifling, but together their sum is considerable. Frequently the publisher is very anxious to receive a few advance copies. They are taken from their routine and hurried through each department, to be delivered possibly on the same day. Very good! but the estimated cost has been increased thereby.

The Bookbinders' Association recently adopted a uniform estimating blank, but this has not come into the general use that it deserves. The blank contains every possible item of expense, and its use

would preclude the possibility of many mistakes. Let us, for illustration, figure the cost of binding a thousand 12mos, in an up-to-date bindery equipped with folders, Smythe sewers, a Crawley rounder and backer, smashers, stampers, etc. The 12mo will be the ordinary cloth-bound of twenty signatures, with two colors of ink and a gold title. Printed in sixteens:

Cutting sheets.....	\$ 1.00
Machine folding.....	5.00
Gathering and sewing.....	5.00
Smashing and tending folders.....	1.00
Putting in waste leaves.....	.80
Rounding and backing.....	1.25
Trimming.....	1.50
Crashing and head-banding.....	3.50
Casing-in.....	3.50
Examining books.....	1.00
Packing and delivering.....	1.00
Delivery by team.....	.75
Casemaking.....	3.50
Cutting cloth.....	.70
Cutting board.....	.70
Stamping.....	8.00
Thread.....	.40
Waste paper.....	1.50
Glue.....	1.50
Crash and head band.....	.50
Cloth, 400 to roll, at \$7.....	17.50
Board, 10 pair out, No. 30 board, at 70 cents.....	2.50
Gold, 1/4-sheet, at \$7.50 per pack.....	2.50
Ink.....	2.00
Jacketing.....	.50
Total.....	\$67.10
Experience has shown that office expenses, discounts, losses, etc., at the lowest computation equal twenty per cent of cost, which amounts to.....	13.42
Totaling.....	\$80.52
If to this we add a conservative net profit of twenty per cent.....	16.10
	\$96.62

This is a close figure and will be found to be as low as any binder can safely take the job.

STATUS OF PROCESS AND MECHANICAL ENGRAVING.

ON the subject of mechanical engraving and its effect on the printing press and paper trades, Mr. George H. Benedict, of Chicago, recently delivered a short address before the Chicago Typothetæ. Respecting the mechanical part of process work, the speaker said that this was confined almost exclusively to the routing and blocking. The nearest approach to strictly mechanical work is in the old method of engraving on wood, where the ruling machine is used to produce the flat or graduated tints and delicate shading peculiar to this method. In this connection it is worth mentioning that the public appears to have recognized that wood engraving has too much merit to be ignored entirely. At the present time there are more orders offered for

wood cuts than can be taken care of, because the majority of the old wood engravers have taken to tool work on half-tones or quit the business entirely. Pressmen, in particular, will undoubtedly be thankful for a revival of popular favor for wood cuts, and it will not be unwise for the printer to recommend them for all illustrations of machinery, furniture, tools or goods in which exact detail and peculiar formation is to be shown, or where a number of electrotypes are to be made, for it needs no argument to support a statement that electrotypes from wood cuts have a superior printing quality to duplicates from any other kind of engraving.

"As regards the half-tone process, . . . the question of quality and consequent cost in engraving is the same as in printing; it is a matter of the time it takes to do good work, or how much time can be saved and do bad work. If two printers with equal facilities are given similar jobs, and both use the same stock and ink, there may be quite a difference in the results. One will make ready until he cannot further improve the work, run slowly, watch every detail, and get out a good job. The other will do the opposite. There is no need of my telling you what the opposite is. You may not appreciate that if the engraver cannot 'shift the belt' to run faster, he has ways of slighting the work that beats the belt 'out of sight.' For instance, a poor negative—let it go. A bad printing—it's good enough. Shallow etching—what's the odds? A flat picture—so was the copy. Anything goes so long as the size is right and there are no spots or scratches on the plate. I will tell you a secret, gentlemen, it takes twice as long to make the kind of half-tones you get today, with the retouching, re-etching and vignetting, and you are getting them delivered at half the price of ten years ago.

"As to the effect of engraving on printing, it must be beneficial, judging from the fact that when we first began to make half-tones in Chicago there were very few printers who could produce results that would today be considered acceptable. Possibly the habit of using cheap stock and ink and paying less attention to the condition of the rollers may have been the reason, but if so and printers have been educated to be more particular in these respects, is it not evident that the use of half-tones in particular has benefited the paper, ink and roller business? From personal experience I cannot offer an opinion as to what the effect has been on the press itself, but presuming that no maker of presses has changed his patterns or made improvements in his machines, I believe the use of half-tone engravings calls for better printing, consequently the printer will be much more likely to invest in high-grade presses than to shop around for the one that will cost the least. The pressmaker can enlighten you on this point, and in the same connection it will be interesting to have some paper firm tell you what proportion of

enamel paper was used, say, ten years ago, and at the present time. I believe manufacturers of the lines of goods I have mentioned are indebted to the inventor of half-tone engraving for a growing demand for better material for printing."

TYPE-SET COVER DESIGNS FOR "THE INLAND PRINTER."

IN the cover designs for THE INLAND PRINTER the decorative artist and the engraver have shown of their best. They have not been hampered by instructions, and whatever their conceptions and their ideas as to the technical treatment, they have been carried out to the letter. Beginning with the October number it is therefore proposed to give the job compositor a chance to show what can be done with type, border and tint-blocks. During the summer months there will be slack days on which the printer may build up his conceptions to the best advantage, and it is hoped that a large number will interest themselves. Each competitor may use only type, rule, border and tint-blocks. Zinc etchings and all other descriptions of cuts are barred.

A single prize of \$25 will be awarded each month. Competitors may submit as many designs as they please. The designs may be submitted any time before September 1. The award will be announced in the October number, the prize design being used as the cover for that month, and the competitions continued monthly thereafter.

Written for THE INLAND PRINTER.

THE NEW MEDIUM IN SURFACE PRINTING.

BY J. M.

THE art of lithography, or printing with stone, differs radically from printing with type, or with designs on raised surfaces, and from intaglio printing in which the design is engraved, or cut into or beneath the surface of the printing medium. Lithographic printing depends wholly on the porosity of the material employed, the pores of which absorb and retain the greasy portion of the ink required in the process, the details of which it is not necessary to describe.

While the stone, however, is the only material which has been successfully used in surface printing, its great weight, high price, and especially the serious delays and difficulties inseparable from its manipulation, added to the growing scarcity in the supply of the best quality, have prevented that extended use to which, on account of the fine and superior character of the work performed by the process, especially in color printing, it would inevitably be applied. The fact that aluminum, having been thoroughly tested, is now steadily superseding the stone not only in the United States, but in England, France, Austria and other countries, affords incontestable evidence of its superiority.

Ever since the invention by Senefelder of the art of lithography, unceasing efforts have been made to

discover among the metals a substitute for the fine-grained porous limestone, which is the only available medium thus far found adapted to this particular system of printing. It is no exaggeration to say that millions of dollars have been expended in the search for the desired equivalent, but up to the date of the discovery of the peculiar properties of the new metal, aluminum, no suitable substitute had been found. Zinc had been tried, but it has utterly failed to meet all the requirements of the art on account of the absence of two essential qualities — porosity and noncorrodibility. As aluminum possesses not only these in the highest degree, but other desirable properties, it is more than an equivalent for the stone, and is incomparably superior to zinc or any of the numerous metallic and mineral compositions which have been patented since the

The life of a stone, therefore, may be considered as limited by the number of grindings, or grainings; and the number of printed impressions obtained from each design runs from 10,000 to 20,000 and sometimes as high as 30,000. It should be observed here, however, that these figures and estimates are materially affected by the fragile and sensitive nature of the stone, and its liability to fracture from hidden flaws and other causes.

The price of an aluminum plate or sheet of the same printing area or surface as that of the stone may be quoted at from \$15 to \$20, while its weight is one-hundredth and its thickness also about one-hundredth that of the stone.

As the removal of the transfer from the plate is effected by a process which produces a hardly appreciable reduction of the surface, the life of a \$15



BEDOUINS CROSSING THE DESERT.

days of Senefelder, who, it may be noted here, devoted many years of his life to persistent but futile experiments with various metals and especially with zinc.

The cost of a lithographic stone varies according to its size and quality, those of largest dimensions costing from \$75 to \$200 and more — the price ranging from 10 cents to 25 and even 30 cents per pound. Thus, a large stone, having a printing surface of 36 by 44 inches and weighing 700 or 800 pounds, would cost from \$75 to \$100, according to quality; while a stone weighing from 900 to 1,200 pounds, and having a printing surface of from fifty to sixty-four inches, would be worth from \$250 to \$350.

The life or durability of the stone depends on the number of grainings. When a drawing or transfer is replaced by a new design, it is removed by grinding; each grinding lowering the level and proportionately reducing the thickness of the stone.

or \$20 plate has been thus far found to be equal to, if not longer, than that of the stone. Over 100,000 impressions of one design have been printed from the aluminum plate and there was no perceptible weakening of the transfer or drawing.

In cheapness the difference is as five and ten to one. That is, the same amount required for the purchase of a single stone of the dimensions stated would buy from five to ten plates. Thus, \$1,000 invested in the largest size aluminum plates would furnish an aggregate printing surface equal to that of \$5,000 to \$10,000 worth of stone, while the plates would be only one-hundredth part the weight and require about one-fiftieth part of the storage space occupied by the more costly, ponderous and cumbersome material. This is a most important and serious consideration in view of the awful catastrophe that occurred several years ago in Park Place, New York City, caused by the overloading

of a building used for lithographic printing and which resulted in the loss of life of about fifty of the occupants.

In considering the questions of durability and cheapness the fact that aluminum is not subject to fracture or damage from accidents, to which the stone is always liable, and the additional fact that there is a decided economy not only in the storage of the lighter of the two printing mediums, but in its manipulation, by which a saving of many thousands of dollars a year is effected—the marked superiority of aluminum over stone for surface printing will be at once appreciated.

In weight, in price, in storage and in ease of manipulation the superiority of the plate over the stone is so marked that there is no ground for controversy as to the relative merits of the two printing mediums. In weight, as we have stated, it is one hundred to one and in storage about fifty to one, while in price the difference is from five and ten to one.

As to the comparative amount of lithographic work done by the plate and the stone, it may at present be estimated in the ratio of two and two and one-half to one, while there is a corresponding gain in the saving of labor and other items. Thus, as the lithographic stone can be used only on a flat-bed press, the limit of which is from 5,000 to 6,000 impressions per day, the aluminum plate, on account of its lightness and flexibility, is used on the more rapid rotary machine, which occupies less than one-half the space required for two or three flat-bed presses, and can also be run by one-half the number of hands. This comparison, however, applies only to the simpler printing machines, but with duplex and still higher speed presses the product will be largely increased, and the expense and labor of running proportionately reduced.

Printing by aluminum sheets is now, as stated, steadily superseding lithography or printing with stone. In France one of the most artistic of illustrated works in color—Tissot's "Life of Christ"—containing between three hundred and four hundred first-class illustrations, is the product of aluminography, and *Puck*, *Judge*, and other periodicals, are printed by the new process. At present five first-class lithographic establishments in New York have adopted and are using aluminum, and others in Montreal and Hamilton (Canada), Chicago, Detroit, Boston and Milwaukee have followed their example.

Thus far the use of aluminum has been applied only to work heretofore done with the stone, but it promises to so simplify and lessen the expense and labor attending typography and all the forms of relief printing that its substitution therefor is only a question of time. Its advantage over relief printing consists in the fact that all the tedious and expensive operations attendant on the preparation of relief plates for the press—molding, casting, electrotyp-

ing, etching, making ready, etc.—will be dispensed with, and a saving of probably from fifty to seventy-five per cent effected thereon.

It will thus be possible, in the progressive development of the new method, to effect a revolution in the printing industry of the country, the products of which, according to the last census of the United States, amount to about three hundred millions of dollars a year.

The one thing necessary to the full and perfect application of the new process to the work done by typography is the construction of a typewriter, or typograph, which, instead of the crude printing performed by the machines now employed, will, through improved mechanism, give us letterpress impressions similar to those produced by the various fonts of type used in book and other forms of printing. In the absence of such machines the expense of printing, as it is now conducted in the publication of illustrated periodicals, illustrated supplements, etc., can, however, be materially reduced by means of transfer and photographic reprints from relief plates and printed pages and their reproduction by aluminum plates.

By the substitution of aluminum for relief plates the expense will be greatly reduced, all of the present work of electrotyping, etching, making ready, etc., will be avoided, and a much higher speed in printing and a proportionate increase in the amount of the product will be secured.

The organ of the printing trade in Paris, *L'Imprimerie*, in one of a series of elaborate articles on the use of aluminum, speaking of its substitution for relief printing, says: "Another point in favor of the metal is that it affords the means of a direct transition between the lithographic and typographic methods, thus opening a wholly new way to general printing."

By this economical, simple and rapid process all the expense inseparable from the present method and the delays consequent thereon are avoided, the new and improved typewriter takes the place not only of the compositor or typesetter, but of the linotype machines, and a radical revolution is effected in this, the fourth great productive industry of the country.

Among the changes which are certain to follow the adoption of the new printing medium will be the rapid extension of color work to many kinds of printing in which it is not at present employed—more especially to magazines and other illustrated publications.

The expense attending color work as at present prosecuted has proven a serious if not an insuperable obstacle to its general use, but with increased facilities and a more rapid and much cheaper method this obstacle will be removed and its general application secured.

There are other forms of printing to which aluminum will doubtless be applied, among which may

be mentioned printing on calico and silk fabrics, as satisfactory experiments have already been made on those materials. The saving by the new method is so marked as to warrant the belief that it will, when the proper time comes, justify its application to this particular branch of the trade.

The adaptability of this metal (of which there is an inexhaustible supply, as the alumina or ore from which it is obtained is vastly more abundant than even that of iron) to all kinds of printing and the marked saving it effects in the more artistic products of the art must, in the immediate future, lead to its general adoption in place of more tedious and expensive methods.

The advantages possessed by the new printing medium over the lithographic stone may be briefly summed up as follows :

1. It is, in proportion to its printing surface, one hundred times lighter.
2. It costs from one-fifth to one-tenth the price of the largest stones in general use in the trade.
3. It requires for storage less than one-fiftieth part of the space.
4. A large saving is effected by its lightness in the expense of manipulation.
5. By its flexibility it is particularly adapted to rotary printing, by which a more than twofold increase is secured in the number of impressions.
6. As one rotary press has a capacity more than twice that of the flat-bed, or stone press, a proportionate saving, not only in floor space but in the labor required in its operation, is obtained. By the construction of duplex, quadruple, or even large feed presses, the product can be multiplied twofold, fourfold, or, in fact, to any extent within the limits of a practical machine.
7. Practical experience has proven that the number of impressions obtained from a design on the plate is five times larger than that obtained from the stone, and there is no reason to doubt that, if necessary, as many as 500,000 impressions could be secured.
8. While the size of the stone is limited, that of the plate can be enlarged to any practical dimensions.
9. The plate, unlike the stone, is not liable to fracture, and while it is, as stated, much cheaper, it is, with proper care, much more durable.
10. The cost of lithographic printing has heretofore prevented its general use, but the more rapid and more economic work which has been rendered possible by the substitution of aluminum for the stone in surface printing is certain to enlarge the field of its operations.
11. Finally, it is destined, through the adoption of new type-writing mechanisms, or typographs, to bring about a revolution in the present methods of printing by raised surfaces — in other words, surface printing will to a great extent displace relief printing; and

the typewriter will take the place of the typesetter, superseding even the rapid composition of the Mergenthaler, for by surface printing, as effected by the new metal, all, or nearly all, the expensive details or minutiae of casting, electrotyping, etching, etc., will be rendered unnecessary.

12. Considering the wide difference between the aluminum plate and the lithographic stone, as to price, weight and facility in handling, the space required for storage, and considering also the radical changes effected in the required printing machinery, especially in the higher rate of speed and largely increased product obtained from the improved rotary, it is evident that much less capital would be necessary for the establishment of printing plants for the new process. A conservative estimate of the amount required for machinery, material and labor in a first-class establishment would be less than one-half that demanded by a lithographic establishment; while the product would be more than doubled by the higher speed of the rotary and still further increased by the employment of multiple presses.

Written for THE INLAND PRINTER.

THE EMPLOYING PRINTERS COMBINE.

BY G. L. B.

AT last a substantial and thoroughly satisfactory plan has been found for organizing the employing printers, binders and lithographers in the large cities of the United States. The plan which we will briefly outline has been in successful operation in the cities of St. Paul and Minneapolis for some time, and is being developed at present in the cities of Duluth, Milwaukee, Kansas City and Des Moines, after which San Francisco will probably receive the attention of the gentlemen who are doing the preliminary work of organizing.

In St. Paul and Minneapolis more than ninety per cent of the employing printers have become members of what is known as the Manufacturing & Printing Company. The leading purposes of the plan are to insure increased profits, to maintain uniformity of prices, to harmonize and advance the printing interests, to protect the establishments being members of the organization, and to decide all controversies with their employees.

Briefly outlined, the plan has in view the organization of the employing printers in different cities by incorporating them under the laws of the State into a body corporate for the purpose of bettering the conditions of their business. The company is incorporated in each city with a capital stock, paid in under very easy terms, and the interest of the members of the association is evidenced by the amount of stock which they hold in the company; which stock is determined by the size and importance each establishment bears to the whole capital stock of the association. The rights of the establishments are in no wise abridged as regards the

property and management of their own business. The company has a regular board of directors and elected officers, and the affairs of the company are controlled by them. Such an arrangement insures to the company a legal status; in other words, makes it an obligatory plan, giving to the company some authority over its members, and at the same time assuring them some protection from outside competitors. A general manager is appointed (independent of any printing establishment) whose duties are to fix the minimum price of all competitive work; to decide all matters in dispute; to visit and advise the different establishments and members of the company; to solicit for the company work being done out of the State or by concerns not members of it, and to perform and attend to all things pertaining to his office, subject to the instruction of the Board of Directors.

Inasmuch as the plan contemplates the organization of the employing printers of the cities and towns in the United States, it will, therefore, eventually become a national organization. The plan is unquestionably a meritorious one, and sufficiently practical and comprehensive to meet and solve all those intricate problems resulting from this present era of active, bitter and ruinous competition. It was framed with the sole purpose of accomplishing these ends, after much labor, diligence and perseverance. The proof of its merits is found in the recommendations that it has received from the employing printers of other cities, and the indorsement it has obtained from leading financiers.

It might be well to state that in the city of St. Paul, during the first three weeks of the organization, some \$20,000 worth of business went through the general office of the association, and was done at an advance of something like twenty per cent over old prevailing prices. Two per cent of this gain goes to the general running expenses of the association, the other eighteen into the pockets of the successful printers. At first a great deal of work was held back, merchants and other large users of printing not being able to make up their minds to place printing contracts at so great an advance over old prices. They also threatened to send their work out of town, to start printing offices of their own, etc., but by this time they have become more reconciled and are submitting gracefully to the inevitable. Why shouldn't they, pray? It is probably the experience of nearly every printer, that, if he makes a mistake in figuring a job too low he sometimes gets that job, to his sorrow. It comes pretty near the truth when we say that a majority of large jobs, let in the past, have been given to the establishments who had made the mistakes. In order to make our customers pay us a profit on their work in the future, every large job is figured over with the general estimator, and if we are too low he corrects our figures before we put in our bids.

A valuable list is prepared in handy book form giving prices for all work which is susceptible of being tabulated, and giving, among other things, in alphabetical order, the following:

Advertising composition,	Binding, blank books,
Alterations and corrections,	Book headings,
Ball and dance programmes,	Briefs and paper books,
Bank printing,	By-laws and constitutions,
Bill-heads,	Cards, business,
Binding, pamphlets,	Cards, postals, etc.,
Binding, magazines,	

clear down to the end of the list, embracing

Composition,	Folding,	Ruling,
Presswork,	Stitching,	Numbering,
Cutting,	Trimming,	Punching, etc.,

all figured out in detail.

The foregoing plan has created much enthusiasm among the craft where it has been in operation, even though it be but a short time, and we all confidently look forward to a prosperous future.

A custom which was first adopted in St. Paul and taken up by the fraternity in Minneapolis is to have monthly meetings in the form of a banquet, to which all the stockholders are invited. At these monthly spreads we transact the regular business in connection with the corporation, read interesting papers of benefit to the craft, make speeches, get acquainted with one another, and have a generally good time. By thus frequently coming in contact with one another we learn to have confidence in each other, and that is half the battle.

To attempt to fully explain this plan in detail in an intelligent way would mean merely to greatly exceed the compass of this article. What has been said is merely to give a faint idea of the completeness and perfection of the plan, and not to endeavor to cover all its provisions. The authors find that to do this properly they must personally visit the different cities and present the plan in person.

The *modus operandi* of organizing each city is by first addressing a communication to some of the leading printers of such city and request their coöperation. Then if they agree to do this, a general meeting of all the employing printers of the city is called, and the author of the plan will in person meet the printers and thoroughly explain the plan to them. Until the plan is adopted and organization agreed upon, the only expense incurred by the employing printers in inviting the author is the actual expense of transportation only; but after organization has been agreed upon, a reasonable sum for services rendered and the use of the plan will be required. The author has associated with him men equipped and trained for the duties of organizing cities, whose services would be invaluable at but a small expense to the craft. The authors of the plan, Messrs. Charles Conradis and W. B. Brewster, New York Life Building, St. Paul, Minnesota, will be pleased to communicate with any persons desiring fuller information.



AUNTIE'S GLASSES.



A DELAWARE DARLING.



THE HOME GUARD.



A YOUNG PAPERMAKER.



THE OLD CLOCK ON THE STAIRS.



"TICKLED TO DEATH.



ONE OF THE ROUGH RIDERS.



TRYING TO BE AN ACTRESS.



CLARA'S NEW DRESS.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A REMINISCENCE AND OTHERWISE.

To the Editor: SAN FRANCISCO, CAL., April 28, 1899.

A circumstance occurred the other day that led me back to the fall of 1883. I was then working at the case with Rand, McNally & Company, Chicago, who, if recollection serves me right, printed the then young fledgling in printerdom, *THE INLAND PRINTER*.^{*} Well I remember the stir the "youngster" created; the journal of today goes to show that the impetus then given it by the craft, and the ability with which it was then and is yet handled, has brought out the best printers' journal ever published.

A tramp walked or rather tumbled into our office—a typical Western tramp—his nose was as red as the roses; his toes said good morning to the posies; a hat—well, no, a hat that once was, covered what it could of his unkempt hair; whiskers—well, yes, or more properly a mop, tangled and grizzled by many a day's journey in wind and storm; a coat, or rather a piece of cloth stitched together, covered his shoulders; and pants that plainly indicated that some time, a long, long while ago, the poor hobo must have been beating a hasty retreat over somebody's back fence when the four-legged protector of the back yard grabbed him, it is unnecessary to say where. He wanted work or the price of a meal, and throwing down on the composing stone a bundle, almost tearfully said, "They're all I've got; give me what they're worth to you, and I'll be going"; so, undoing the parcel, he showed me it contained a dozen or more of the earliest numbers of *THE INLAND PRINTER*, the *Artist Printer* and *Bookmaker*. He prized them much, the relics of by-gone, innocent, ambitious days, before the demon rum had become his boon companion. We gave him a dollar for them, for although our office is a regular subscriber for *THE INLAND PRINTER*, I did not have these earlier copies; so here I am today, and have since spent many happy, thoughtful and instructive hours rereading the old articles and comparing the typographical appearance of the journal, especially the ads.

Allow me, if you will, to call your reader's attention to the ads. of Harris Automatic Press Company, page 397, and Loring Coes & Co., page 409, January, 1899, number. Are not they well written and up-to-date specimens of the artist-printer's work? Would it not be a grand achievement for *THE INLAND PRINTER* to be able to say to the advertiser: "Our journal, as you know, is an educator of the young printer; and aside from getting your ad. we would wish it so written as to show the master hand in ad. writing, that not only your customers will be attracted to buying with your house, but the craft can feel that it is a worthy addition to the pages of a journal that poses to the people who earn their daily bread by the art of printing, what can be done with brains and the tools of the art preservative."

Other high-class journals in different fields have heightened their tone and added to the respect in which they are

held by kindly hinting to advertisers how they would like to set their ads., and we believe the patrons of this journal would be thankful for a suggestion from so high an authority, as they all are interested in getting the newest and best methods of advertising their wares.

The following from the *Typographical Messenger* is to the point:

Successful advertising is an art, and one that is being more highly developed each day. It is an art requiring not only an artist, but a positive genius. Any printer may set an ad. which will look neat, harmonious and give evidence of the experienced workman, but few are capable of originating a distinctly new and attractive announcement. Leading mercantile houses, more particularly in the retail trades, pay high, and apparently excessive salaries to individuals who are capable of evolving novel and practical ideas of value in bringing their wares before the public in such a manner as to at once gain their interest and attention.

These fresh, breezy advertisements are not by any means the least interesting and valuable points of a live, wide-awake journal. Advertisements are news. They tell the reader what is for sale, the price, also where purchases should be made. The editor and correspondent do not putting things and calling attention to his goods, does much to make a journal valuable and interesting.

Every large house nowadays has in its employment a person whose duty it is to write the ads. for the house, and there are also some very clever men who make a livelihood by writing ads. With the ads. well written, and all set in series throughout, would not *THE INLAND PRINTER* indeed be an even more welcome visitor to the print shop, and would not the proprietor of the office as well as the "jour." be grateful to the advertiser for displaying the wares he wishes us to buy in a way gratifying not only to the eye but to the intelligence of the printer?

J. H. THOMAS.

ABERDEEN TYPOGRAPHIA.

To the Editor: ABERDEEN, SCOTLAND, April 20, 1899.

In the month of May, 1890, it occurred to a few enthusiasts in the printing craft in Aberdeen that the jobbing section of the trade was not receiving the attention its importance deserved from the local branch of the typographical association (or union). Accordingly a meeting was called, and, after discussing the question, it was resolved to form an association having for its aim the promotion of technical education, and generally to look after the interest of the jobbing compositors in the city. The title chosen for the association was "The Aberdeen Jobbing Compositors' Organization." The committee set eagerly to work and the inaugural lecture was delivered on October 22 by Dr. Alexander Walker, LL.D., J. P. (who afterward became the first honorary president of the association). This was the first of a series of lectures which the committee provide every winter, and which have always proved most enjoyable to the members. It soon became evident that if the association was to be of practical use to the members something more than lectures on general or literary topics would have to be provided, and it was resolved to form a technical library. To raise funds for this a concert was held which realized nearly £10. With this sum at their disposal, the association felt justified in procuring a bookcase, and in asking the advice of Mr. Hilton, then editor of the *British Printer*, as to the books and magazines he would recommend as the nucleus of a library. Acting on his advice (in 1892) the first purchases included, among others, Southward's "Practical Printer," Oldfield's "Manual of Typography," Earhart's "Color Printer," etc., and such journals as *THE INLAND PRINTER*, the *Printing World*, the *American Art Printer*, and the *British Printer*. Several friends presented volumes to the library, and, by judicious management and careful purchases, the library, started in such humble circumstances, is now one of the best-equipped technical libraries in the kingdom, and is valued at about £70. Fortnightly meetings were held, at which books and magazines were exchanged, and opportunities afforded to

[*NOTE.—The correspondent is in error, as *THE INLAND PRINTER* has always been printed by The Henry O. Shepard Company and by its predecessor, Shepard & Johnston.—EDITOR.]

members for conversation and the exchange of opinions on all matters affecting the trade. These fortnightly meetings have proved most successful, and have done much to break down the barriers which had existed between those employed in the various offices.

Recognizing that the restriction placed on the membership was prejudicial to the best interests of the association, it was resolved in 1895 to change the name to "The Aberdeen Typographia," and open the membership to all connected with the printing craft. This has proved a very wise step, indeed, as since that nearly all the employing printers in the city have associated themselves as honorary members, and the ordinary membership includes (in addition to compositors—the original members) machine men, engineers, litho. artists, etc. Several attempts have been made to start technical classes, but up to the present they have proved fruitless. The committee is still hopeful of doing something for the betterment of its craft.

The office-bearers at present are: Honorable president, Alexander Walker, LL.D., J.P.; honorable vice-president, William Smith (Bon Accord Press); president, Mr. Edward Tait; secretary and treasurer, J. L. Duncan; librarian, Charles G. Park; committee, Messrs. Cruickshank, Macpherson, Michie, Mori, Rae, Smith and Thomson. The committee and office-bearers are all men of tried ability, and they are determined to keep up the record of the past, and in their hands the affairs of the Aberdeen Typographia are sure to be carefully looked after.

J. L. DUNCAN.

LABOR-SAVING MACHINES AND THE TRADE IN ENGLAND.

To the Editor: LONDON, ENGLAND, April 20, 1899.

The subject which engages principal attention in London at the present moment is the change which has come over the conditions of book publication. There has hitherto been no greater conservative than the average British publisher, but the trend of circumstances has been too much for him, and he has been driven along the path of progress, willy-nilly. Less than ten years ago he was fighting tooth and nail for the retention of the guinea-and-a-half form of fiction, in three volumes, with editions of from 250 to 1,000. Today he is issuing editions of from 100,000 to 150,000 at sixpence, concurrently with a six-shilling library single-volume. The change is so surprising in itself, and has been brought about with so much suddenness, that it merits close consideration. Formerly, in ante-school-board days, it was held to be imperative to make first issues in three-volume form to cater for the subscription and circulating libraries; and to charge a guinea and a half to provide for authors' royalties and publishers' profits. The extension of the free library movement brought in a new class of buyers, and, to meet the demand thus created, single volumes at a lower rate were introduced, treading on the heels of the three-volume edition. The six-shilling book (usually retailed at a discount of twenty-five per cent) quickly became popular with buyers as distinct from library readers. It brought new books immediately within reach, and obviated the necessity of waiting one's turn at those institutions. Authors grasped the importance of this more quickly than publishers, and it required some pressure to influence the latter to go with the market. Now it may be said that they cling as tenaciously to the six-shilling work as they once did to the three volumes at thirty-one and sixpence.

The events which have led up to the present breakaway are soon told. Free or assisted education among us may be said to have attained maturity, having been in force for approximately thirty years; hence there is an enormous extension of the reading public. This has first found its natural food in the newspapers and magazines, whose numbers and circulation have swollen abnormally. These have created and fostered the desire for more solid and connective

literature, and doubtless bred in the masses the wish to participate in the current literature. The earliest attempts to cater for the new order of clients came in the form of cheap reprints of copyright-expired works. Holland sent us our first examples, crown 8vo, about three hundred pages, paper boards and cloth stripped, which retailed at about sixpence. To these, some three or four years since, succeeded full cloth bound editions from the English press, to retail at from 4½d. to 6d., mostly from old stereo plates, but many newly linotyped. I need not enlarge upon the method of production of this class of books further than to say they were only rendered possible by the introduction of special bookbinding appliances, generally of American construction. For instance, automatic stitchers, automatic casemakers, rapid embossing presses, collaters, and the like. The market being literally flooded with these cheap editions, issued simultaneously by numerous firms, had an injurious effect upon the sale of similar works in higher-priced issues from recognized publishing houses. Then came a new and more serious factor. The *Times*—the great, the awful *Times*—led the way unconsciously to a new system of trading in books. They announced an issue of the "Encyclopædia Britannica" to subscribers on credit terms, the whole book being delivered on payment of one guinea, the balance being payable by monthly installments. The idea caught on and developed. Various periodicals have offered collections of books on the same principle, and even the leading London dailies have not thought it derogatory to their dignity to become credit booksellers. This must have told seriously upon the legitimate book publisher, as on the law of averages the population has but a certain amount to spend upon literature, as it has on clothing, food and drink. Their position seems to have become this: they must either compete on somewhat equivalent terms with the new class of publishers, or they must stand down and see their trade diverted into the newer channels. Authors require profits; they also require kudos. If the older publisher could not bring them into close relation with the "masses," they must throw themselves into the arms of those who are only too willing to do so. Your *fin de siècle* author is, too, as a rule, gifted with considerable commercial acumen. He has grasped the possibility of selling a pound of paper and material, intrinsically worth threepence, for less than six shillings, under modern methods. Hence we find that, from authors' pressure and outside competition, the British publisher has had to yield, and he now issues his new works on terms which pretty well close the door against the class of competitors above alluded to.

The foregoing really serves as a text to emphasize this prominent fact: the changed and changing conditions of the trade have led to a demand for material and appliances to meet them. Speaking from wide communication with printing and binding houses in London and the provinces, there is just now the keenest spirit of inquiry for labor-saving and economizing plant, such as casemakers, book coverers, book trimmers, gatherers, embossers and inkers. Notoriously the inventive faculty sleeps with us; at all events we have to resort to America and Germany for the bulk of such appliances as I allude to, and it therefore results that the pages of technical journals emanating from these two countries are scanned by English printers and bookbinders with an eagerness which has not marked any previous period in my thirty-five years' experience. The craftsmen, like the publishers, have wakened up from the sleep of content which a very few years since characterized the whole of the trade. The bugbear price does not now block the way as it once did. Whatever economic appliance is effectively brought to our notice now finds a reasonable, and in some directions a rapid, sale. I have indicated the general demand of today. Your manufacturers have a fresh opportunity in the developments here, but it is well to add one word of caution. The success of

F. B.

To the Editor:

DECATUR, ILL., April 24, 1899.

ment, without newspaper or bindery attachment. It will be noted, from copy herewith, that the ticket is in three parts—office, composing room and pressroom—the three parts being separated by perforated lines making them readily detachable. The office ticket summarizes the data on both the other tickets, and has in addition all the items of cost likely to be involved in any ordinary job, together with plenty of room for the entry of items out of the ordinary. The composing room ticket contains all the details as to size and style of the job, and has plenty of blank space for specific instructions, time consumed, etc. The pressroom ticket gives complete instructions as to style, number, size, stock, ink, binding, numbering and all other items involved in the completion of the work, and in addition shows which press did the work, how much time was consumed in the make-ready, waiting, feeding, etc.; gives

In practice, the composing room and pressroom tickets, after being properly filled out with the details of the job, are attached to the copy and turned over to the compositor, who, after setting the job, returns his part of the ticket and the copy to the superintendent's desk, when the time, and other items, are checked off onto the office ticket, or stub, bearing the same number, after which the copy and compositor's ticket are filed away. The pressroom ticket, with proof of job attached, is sent to the pressroom with the form, and after the job is completed, is also returned to the office, and checked off onto the stub; the exact cost of the job being

thus arrived at and placed on record in such shape that it is readily available at a moment's notice.

It is not contended, of course, that the above ticket will meet all requirements, but it is not a complicated one, although it may appear so at first glance, and is nearer perfection than many forms that we have seen. We are confident that if modified to meet the peculiar conditions of the work of any particular job office, be it large or small, it will be found to cover many of the vexatious and supposedly unaccountable leaks, that from time immemorable have made ruinous onslaughts on the master printer's pocketbook.

CARL H. UHLER.

AMERICAN PRINTING MACHINERY IN GERMANY.

To the Editor: BERLIN, GERMANY, April 22, 1899.

The readers of THE INLAND PRINTER will hardly be surprised to learn that up to this time there are only comparatively few American machines and presses employed by German printing offices, for it will be remembered that we boast of quite a considerable number of pressmakers of good repute, foremost among whom ranks the old firm of Koenig & Bauer, in Wuerzburg, the very inventors of the modern cylinder press, whose factory, in spite of its remarkable age of eighty-two years, is by no means an antiquated concern, but has been keeping pace with the times, so that at present they are building all classes of cylinder and rotary presses, including two-revolution presses of the American patterns. In fact, Koenig & Bauer are renowned for producing first-class presses only, and there are many printers in Germany (such as the large Imperial Printing Office in Berlin) who will not consider any other make, and consequently they are doing a large business all over the European Continent and abroad. But there are other large firms besides, in Augsburg, Worms, Frankenthal, Heidelberg, etc., engaged in the same line, that is, building cylinder and rotary presses almost exclusively, while the making of platen presses has become a specialty of others, especially Saxonian firms. The only American platen press which has got quite a circulation in Germany, is Weiler's "Liberty," but it is a fact that these presses for some years past have been manufactured under the original patents by a German firm to the order of the Weiler Company; however, the "Liberty" style, with the disk-inking appliance, is now apparently being superseded by the cylinder-inking presses, such as the "Victoria," the "Phoenix," and others, which have come to the front now, answering even the highest requirements of fine job and three-color work, as well as of heavy embossing. Of the large German printers patronizing American machinery, special mention is due to Mr. George Buxenstein, in Berlin, who has repeatedly volunteered in publicly indorsing the merits of American presses, so that his example will probably soon be followed by other firms of prominence. C. B. Cottrell & Sons Company, in New York, have just established a branch office in the German capital, and their representative, a Mr. Kochanski, issued a circular in which he pointed out the superiority of his presses over the average German machines, thereby arousing the wrath of Koenig & Bauer's Berlin representative, who in his turn refuted the statements published, saying that such general denunciations were entirely groundless, and if there were poor presses in Germany, still poorer presses might be found in America, while he frankly acknowledges that the modern fast-running American presses were really perfect, and for this reason his firm had adopted them, not concealing the fact that they had followed American patterns, as his antagonist had asserted. To tell the truth, it is not the style in Germany to push business in the way universally adopted in the States, the Germans being rather conservative in their business methods, and whoever tries to do business here has to give allowance to the easy, no-hurry German gemüthlichkeit; failing which he is almost

certain to be disappointed. At the same time it must be noted that the Germans are intelligent enough to appreciate the merits of superior workmanship, and I might enumerate quite a large list of factories who have reorganized their whole system after American methods, and consequently American precision; machines and tools have a ready sale in Germany now, and are in growing demand.

But to return to the printing machinery. Auxiliary machines, such as paper cutters, binding and folding machines, etc., are made by several large firms to perfection, and are sold at lower prices than American machines could possibly be supplied for. The reason is obvious: the wages in Germany are on the average only one-third those usually paid to a workman of the same ability in the United States, and the freight charges being low in consequence of the short distances (remember that the whole German Empire barely exceeds the size of the States of New York, Ohio,



Photo by F. E. Foster, Iowa Falls, Iowa.

"DARN THAT CALF."

New Jersey, Massachusetts, Illinois and Pennsylvania) the cost of production is far below that in the United States. However, the German customs tariff is rather low, and by no means to be considered protective (the rate for machinery averaging about 60 cents per hundred weight), the ocean rates insignificant, so that there may be money in trying to sell American machines here; but naturally only first-class tools will come into consideration, for cheap goods may be had here at any place at ridiculous prices.

The Mergenthaler Linotype is another example of American machines finding their way to the European continent. According to the latest reports just published there are now about one hundred linotypes in Germany, and half a dozen more in Austria and Switzerland, all of which hail from Brooklyn, since the special factory to build these machines in Berlin, although established about two years ago, is apparently not yet ready for the job, and in the meantime acts merely as a selling agent for the Brooklyn company. Germany offers undoubtedly a large field for typesetting machines, there being about 800 dailies published in just 600 cities and towns; but as I said before, the wages in Germany being rather low, it is difficult to make these machines pay. The established rate for printers and compositors all over Germany is only \$5.25 per week, to which in larger cities an addition is paid not exceeding twenty-five per cent; that is, here in Berlin you may have average compositors for \$6.75 a

week, men paid by the thousand earning somewhat more, but \$10 a week is considered good pay. In accordance with this the linotype people decided to sell their machines cheaper in America, the actual market prices now quoted in Germany and Austria being as follows (compared with the prices quoted by the American Mergenthaler Company):

COMPARATIVE LINOTYPE PRICES IN AMERICA AND EUROPEAN CONTINENT.

	UNITED STATES. off factory.	AUSTRIA. Delivered and erected. (Customs duty and freight prepaid.)	GERMANY.
Simplex machine.....	\$3,000.00	\$3,280.00	\$2,640.00
Duplex machine, complete	3,225.00	3,690.00	2,880.00
Extra set of matrices (1,400)	35.00	123.00	60.00
Extra and sorts matrices, each	0.02½	0.08	0.05
Extra molds, with one liner	30.00	82.00	48.00

So you see you may have linotypes cheaper in Germany than in the States, although they hail from the same works and the expenses of freight and customs have to be charged in. Probably the Mergenthaler Company adopted this scheme in order to get rid of their surplus production, even at losing prices. Still the Linotype is not without competition over here; especially Rogers' Typograph bids fair to get ahead of it, because it is being manufactured here with special attention to the requirements of German printers. I understand that only a short time ago an improved Typograph was placed on the market, which is sold at 5,500 marks (\$1,445), and is far superior to the Linotype as far as its adaptability for the usual German newspaper and book work is concerned, while the Linotype is bound to stick to the American type system, and thus compels its users to accept discrepancies which, though excusable in newspaper work, will never do for bookwork. Besides, the incredible variety in the make-up of our newspapers aggravates the use of line-casting machines, the German readers being accustomed to have the headings run on in the ordinary reading matter, a bold display type being indispensable for the purpose. While in America 13 picas are considered the standard width of column, you will rarely see a German paper with lines shorter than 18 ems, 20 ems = 3½ inches being the size most commonly adopted. You are aware that our point system differs considerably from the American standard, and it may interest your readers to note the exact difference of the ordinary body sizes in the American and German point systems:

	American.	German.
1 point.....	.01388 inch.	.0148 inch.
5 points.....	.0695 "	.074 "
6 points.....	.0834 "	.089 "
7 points.....	.0972 "	.1035 "
8 points.....	.111 "	.1185 "
9 points.....	.1248 "	.1331 "
10 points.....	.139 "	.148 "
11 points.....	.1528 "	.163 "
12 points.....	.1666 "	.1776 "

Now, the Mergenthaler Company naturally cut their German faces according to the American standard, which, as demonstrated above, will not match with the German standard in any way, and the result is that you can tell Linotype work in German newspapers at a considerable distance, which obviously is not desired by their users at all. However, I understand that the company is now busy cutting new German faces to overcome the complaints uttered in this behalf, and it remains to be seen whether, after this being accomplished, the Linotype will find readier introduction than heretofore.

CORRESPONDENT.

THE great general store of Paris gives a map of the city and guide to the store to customers who purchase a certain amount.—S. O. E. R.

THE EMPLOYING PRINTER.

BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

A PLEA FOR BETTER PRICES.

Under the above title, W. H. Wright, Jr., of Buffalo, New York, recently presented to the Typothetae of that city an interesting paper on the subject of the charges for printing made by various employing printers. After referring to the increasing yet reprehensible practice of investors in printing of obtaining as much work for as little money as possible, Mr. Wright said:

During the period of my association with the Typothetae, it has confined its discussions to technicalities and methods of office management, and not ventured upon the subject of prices. I hold that the Typothetae should uplift, educate and maintain in both respects. There are numerous classes of work for which a minimum price could be agreed upon, such as the various classes of stationery, and bookwork in the line of case or brief work; possibly constitutions and by-laws might be included.

It is true that some offices can produce more valuable work, such as result-bringing advertising literature, due to their having more efficient display men, being favored with better material, or having the advantage of engraving facilities. Of these I would say, let as high a price be put upon work as is consistent with results attained. It is not the high price that is harming the employing printer; it is the low-figure man.

Some offices have advantages others have not, and too often it is that this entire advantage is given to the customer. Take, for instance, the advantage which machine offices have over those doing hand composition. I maintain that it is advisable for the machine house to calculate at least somewhere near the cost of hand composition—considering the investment, the loss when the machines are idle, the expensive repairs and other contingencies, and furthermore, to be fair in the matter, I am not unmindful of the oppression which some unfair employers visit upon their compositors when they come in competition with machine houses.

Mr. Wright then suggested that a committee on the question of price regulation be appointed, and also that a forfeiture be required from each member, conditioned upon his agreeing to comply with a schedule to be decided upon.

Mr. Wright further suggested the advisability of reciprocal relations with the dealers in paper and printers' supplies, as a means for the printer to secure more remunerative prices for his work. He said:

It cannot be disputed that paper dealers, type foundries, ink manufacturers, engravers and electrotypes prosper in proportion as does the printer, and the Typothetae aids them, not only in the friendly relations established, but in the betterment of the printer's conditions. The Typothetae, being favored in the matter of prices, would be an extra inducement to nonmembers to join, and this extra support, together with the better chances for united action, would further the matter of price correction in many ways. The matter could be enlarged upon indefinitely, but I have enumerated the essential causes for the unfortunate condition of prices, and suggested, so far as I can, my ideas as to its possible correction. It is well to keep in mind, however, that all efforts would be futile if, after argument, members would break faith with each other. The "others" referred to in the fourth section of the objects of our association may be construed to mean some of our calling. An infringement or abuse of printer against printer causes more loss and annoyance, because of the ruinous rates given, and precedents established, which the general public use as a basis of action in attempting to secure their own advantage.

Illustrating this, I recently quoted prices on some bank work. The assistant cashier said he could get it done for one-half the price, and gave a figure slightly above the cost of the stock. It was in vain I argued that there was something amiss. The evil was done, and it is quite probable that the bank may yet learn something by it.

It is hoped that concerted action tending to overcome this evil and sustain living and legitimate prices will mark an era in an onward movement of the printer and Typothetae. If you feel that some immediate action can be wisely followed, I am in favor of taking the matter up at once, forming a schedule on lines which it is certain can be agreed upon, and visit the printers of this city, whether members or not, for the purpose of securing signatures to a minimum scale. The time is ripe for action, and it would at least be interesting to know where courage lies in standing up for honest prices, and at the same time check off those whose aim seems to be to get business at any price.

Acting on the suggestion contained in Mr. Wright's address, Frank W. Heath, secretary of the Typothetae, submitted a proposed schedule of minimum prices on job

printing for the consideration of the members, which is reproduced below. In presenting his schedule, Mr. Heath commented upon the necessity of united action by the members of the Typothetae in the following terms:

The condition of the job printer in Buffalo is now a serious one; competition and ignorance, in many instances, in estimating has brought the prices on commercial printing to such a ruinous point that failures in the near future must occasion no surprise. The time is ripe now for improvement; paper is higher; labor is five per cent higher; and now the board of underwriters has got back some of its old-time nerve, since the shock we gave it a year ago, and insurance rates are slowly increasing. We may lose a customer in some individual cases by the adoption of the plan and schedule outlined, but on the whole we will make up for such losses many times over by doing a safer and more satisfactory business based on living prices.

The prices in this schedule are based on ordinary quality of stock, such as is in most common use for commercial printing the estimate includes composition, locking up and presswork, to which is added twenty-five per cent for profit. It must be borne in mind that these are minimum prices at which jobs can be taken safely. Ten to fifteen per cent should be added in taking work.

MR. HEATH'S SCHEDULE OF PRICES.

BILL-HEADS, 8-CENT STOCK.

	6s.	1/4s.	1/2s.
500	\$1.75	\$1.90	\$2.50
1,000	2.35	2.60	3.75
2,000	3.50	4.00	6.50
Additional 1,000	1.20	1.45	3.00

STATEMENTS.

	6-lb.
500	\$1.80
1,000	2.40
2,000	3.65
Additional 1,000	1.25

NOTE-HEADS, 8-CENT STOCK.

	500	1,000	Ad. M
7-lb. Wove	\$1.80	\$2.40	\$1.25

LETTER-HEADS, 8-CENT STOCK.

	500	1,000	Ad. M
12-lb. Wove	\$2.10	\$3.00	\$1.85

ENVELOPES.

	500	1,000	Ad. M
No. 1 Rag, 50-lb., 6 1/4	\$1.95	\$2.80	\$1.75
No. 1 Rag, 50-lb., 6 1/4	2.00	2.85	1.80
No. 1 Rag, 60-lb., 6 1/4	2.05	2.90	1.90
No. 1 Rag, 60-lb., 6 1/4	2.10	3.00	1.95
No. 2 Rag, 50-lb., 6 1/4	1.90	2.70	1.65
No. 2 Rag, 50-lb., 6 1/4	1.95	2.75	1.70
No. 2 Rag, 60-lb., 6 1/4	1.95	2.80	1.75
No. 2 Rag, 60-lb., 6 1/4	2.00	2.90	1.80
No. 1 Wood, 50-lb., 6 1/4	1.85	2.60	1.55
No. 1 Wood, 50-lb., 6 1/4	1.90	2.65	1.60
No. 1 Wood, 60-lb., 6 1/4	1.95	2.75	1.60
No. 1 Wood, 60-lb., 6 1/4	1.90	2.75	1.65
No. 2 Rag, 50-lb., 9	2.30	3.55	2.50
No. 2 Rag, 50-lb., 10	2.40	3.70	2.65

DEPOSIT SLIPS, 20-LB. FOLIO.

Cuts 20 to sheet.

5,000 10,000

\$5.00 \$7.50

TICKETS (R. R.)

	100	250	500	1,000
	\$1.00	\$1.25	\$1.50	\$2.00

BY-LAWS.

90 cents per page under 16 pages.

80 cents per page over 16 pages; 100 to 250 copies.

20 cents per page extra for each 100 copies over 250.

Cover to count 2 pages.

BRIEFS AND LAW WORK.

80 cents per page under 100 pages; 75 cents per page over 100 pages.

Cover to count three pages.

Rush work and deferred payments, \$1.00 per page.

DODGERS.

	500	1,000	Ad. M
32d Sheet	\$1.40	\$1.80	\$.75
16th Sheet	1.50	1.95	1.00
1/2 Sheet	1.95	2.50	1.15
1/4 Sheet	3.00	4.00	2.50

PRINTING POSTAL CARDS.

100, 75c.; 250, 75c.; 500, \$1.00; 1,000, \$1.25

Stamped envelopes same as postal cards.

WEDDING INVITATIONS.

Whiting stock and 2 envelopes:

	25	50	100	Ad. 100
	\$2.00	\$3.50	\$5.00	\$3.00

POSTERS, BLACK INK.

	50	100	500	1,000
Half sheet, 25 by 38	\$3.00	\$3.50	\$4.25	\$5.50
Full sheet, 25 by 38	4.00	4.50	6.50	8.00

Add for colored ink.

MISCELLANEOUS.

Where stock is furnished by customer, add 25 per cent to job and deduct cost of stock.

Bronzing—500, \$1.50; 1,000, \$2.

Numbering—50 cents per 1,000.

Copying Ink—50 cents extra.

Colored Ink—25 cents extra.

Composition to be figured at 60 cents per 1,000 ems.

In book work all display matter to be measured same as body of work; no blank pages allowed.

All display and cut matter to be measured as 10-point.

All time work, 50 cents per hour; no allowance to customer for standing matter.

Presswork, cylinder, 25 by 38, \$3 for first 1,000 impressions; \$1 to \$1.50 per 1,000 subsequent impressions. Less than 25 by 38, \$2.50 for first 1,000 impressions; \$1 to \$1.50 per 1,000 subsequent impressions. One-half medium, first 1,000, \$1.25; subsequent 1,000, 75 cents. One-fourth medium, first 1,000, \$1.25; subsequent 1,000, 75 cents. One-eighth medium, first 1,000, \$1; subsequent 1,000, 75 cents; over 5,000, 70 cents per 1,000; over 10,000, 60 cents per 1,000.

Twenty-five cents should be added to prices on 250 lots for breaking packages of 500 bill-heads, letter-heads, etc.

Charge 50 cents per hour for alterations or additions to original copy.

Rush work should pay fifteen per cent to twenty-five per cent additional.

Standing type should be charged for at the rate of 10 cents per 1,000 ems per month.

Mr. Wright also submitted an estimate showing the cost of operating a \$10,000 printing plant, which, according to Mr. Wright's figures, should be at the rate of \$26.76 per day, divided as follows: Interest, \$2; depreciation, \$3; rent, \$1; insurance, 20 cents; power, heat and light, 50 cents; clerk hire, \$2; errand boy, 50 cents; superintendence, \$4.17; four compositors, \$50 per week, \$8.35; pressman, \$2; three feeders, \$2; telephone, 14 cents; water, 10 cents; Dun's references, etc., 16 cents; bad debts, 16 cents; stationery, books, advertising, etc., 33 cents; toilet supply, 5 cents; miscellaneous, 10 cents.

"The cost of the three departments," adds Mr. Wright, "office, composing room and pressroom, should each bear, approximately, one-third of the daily expense. On small work, such as a one-sixth sheet, 16-pound bill-head, the items should be divided as follows: Composition, 75 cents; stock, 42 cents; presswork, proofs, etc., 75 cents; ink, 5 cents; superintendence, 10 cents; incidentals, 15 cents. The total cost is \$2.22, to which should be added twenty-five per cent, making the proper charge \$2.75. For additional thousands, proper consideration should be given to the various items of office expense, producing and nonproducing, outside of the composition and make-ready of the job. It is too often the tendency to give the patron greater advantage than is necessary on added quantities, thinking that the preliminary stage is the only expense worthy of consideration, and holding that a \$3-a-week hand is doing the rest, totally unmindful of the fact that of the twenty-two items of cost above mentioned, seventeen must count in the cost of doing successive thousands of the work in hand. Every printing office should have a list of items of daily expense placed where it can be plainly seen when making estimates, then there will be less chance of overlooking any matter of cost."

ONE GOVERNMENT PRINTING OFFICE WHICH IS EVIDENTLY NOT A FAILURE.

In view of the discussion as to the advisability of establishing state printing offices, it is worthy of remark that the Canadian Bureau of Printing and Binding, which has just passed its tenth anniversary, shows, according to the reports of Mr. S. E. Dawson, the Queen's printer, just issued, a decided advantage over the contract system both in the matter of cost and the quality of the workmanship in the finished product. The report referred to is addressed to "His Excellency, the Right Honorable Sir Gilbert John

Elliott Murray-Kynynmound, Earl of Minto and Viscount Nelgund, County of Forfar, in the Peerage of the United Kingdom; Baron Minto, of Minto, County of Roxburgh, in the Peerage of Great Britain, Baronet of Nova Scotia, Knight Grand Cross of Our Most Distinguished Order of St. Michael and St. George, etc., etc., Governor-General of Canada," and despite the formidable address, is worthy of perusal by those interested in the question of government printing. The report covers the entire ten years during which the bureau has been in existence, and reaches the conclusion that the government was never better served than at present, both in the matter of cost and all that goes to make up a satisfactory service.

It would be tedious and unprofitable to attempt to give any considerable extracts from the volume, but the following excerpts will give an inkling of the general tenor of the report:

The report demonstrates that the volume of work has increased during the period which it covers at least seventy-five per cent. That enormous increased mass of work is shown to have been performed at a less aggregate cost than was paid for the smaller volume; and the reduction in cost upon the former contract price is demonstrated to be lower by at least twenty-five per cent.

There has been, therefore, a large annual saving, more than sufficient to cover every charge upon the public funds. The work has been done in far better style and quality and with less delay than ever before. Quantities of standing matter, undreamed of in the time of the contracts, are now carried as a matter of course and without charge. The time for doing the work is shortened, as is manifest in the report work, and the efforts of the printing office to meet demands said to be urgent, pressing and immediate, have had the effect of diminishing in the departments the foresight and system necessary for carrying on the public service smoothly. These efforts on the part of the bureau are accepted as a matter of course, and make precedent for increasing demands and for increasing delays in preparing copy.

It is unquestioned that the printing of the Dominion is now more than up to the level of other national printing offices. It is superior—greatly superior—to what it was under the old system, in every quality essential to a book or form; the paper is better, the type is better, the presswork is better, the style is better, the doing-up is better, not in a slight degree, but in a very great degree. It requires no technical skill to see that. The most cursory comparison of the work of 1885 or 1886 with that of 1895 or 1896 will show it plainly, and the reason is evident, it is because no one is directly interested in doing anything to lower the standard of the work. In the year 1885, the late Queen's printer (Colonel Chamberlin), stated that "The fact is undeniable that the work sent out is not creditable to the government, or the people of the Dominion." In the same year Mr. Josiah Blackburn, of London, Ontario, called in as an expert, reported that "It is notorious that the parliamentary and departmental printing of Canada is of a very inferior kind." The Queen's printer accounted for it to some extent, as follows: "Upon the failure of a contractor for parliamentary printing some years before confederation, and the assumption by others (under what was deemed almost desperate circumstances) of the responsibility of carrying the contract through, it was deemed fair, nay, perhaps necessary, in order to prevent an entire collapse, that the standard of work should be lowered. It has never since been raised so as to render it first-class. When, after the destruction of Mr. Desbarates' establishment here, a change to the contract system was made in respect of the departmental work, and the two contracts fell into the same hands (which has ever since been the case) the parliamentary standard came gradually—almost inevitably—to be applied to both. To raise it again is a most difficult matter, except under some decided change of system; either through such a revision of contract as will give the contractors great interest in doing their best, or their abandonment in favor of a government establishment."

After explaining in detail the number of failures resulting from the attempts to carry on the work on a contract basis, and showing how, through lawsuits and otherwise, the government was put to an expense of thousands of dollars by reason of such failures, the report shows how the bureau came to be established and gives a summary of the rules which govern it, and which indicate that it is run purely as a business institution, and not, as is too often the case in the United States with similar institutions, as a political machine. The Queen's printer says:

The opponents of such institutions argue that it must of necessity be inefficient because it must of necessity be carried on under other than business principles. There is no such necessity, though there may be danger of it arising, and, indeed, it may be candidly admitted that, in so far as political influences are permitted to dominate over business methods, just in that proportion will the institution be a disappointment.

That will not, however, be any argument against the institution of a government printing bureau. It will be an impeachment of the system of government under which such extraneous influence may be permitted to operate.

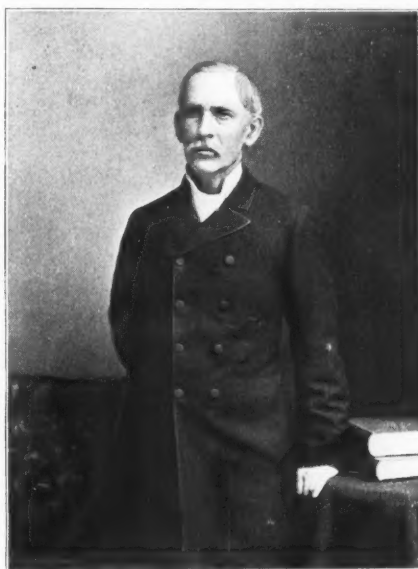
Many comparative tables are given to substantiate the claim that the cost of the work has been lowered compared with the contract system, a fair sample being a table showing that for a period of five months a saving of \$14,882.01 was made in the work of the several departments; the cost under the contract system being \$48,202.32, while the cost for the same work performed by the bureau was \$33,320.31.

Concerning the question of comparative cost under the two systems, the report says:

The question of the cost of work at the bureau, compared with the cost under the contract system, was, from the first, considered carefully by the Queen's printers. In his report for 1889, the late Queen's printer showed that, while during the four previous years the aggregate amount paid for printing had been increasing, there was an immediate drop in the first nine months after the work was taken over by the bureau; although the volume of the work done had not diminished but was steadily increasing. The question came up also before the select standing committee on public accounts, in the summer of 1891. The affairs of the bureau underwent very close investigation at that time, and it was shown in the evidence that there was a saving of twenty-five per cent upon the contract rates.

All of which makes a good showing for the way they do these things in the Dominion of Canada.

Samuel Edward Dawson, the Queen's printer, was born in Halifax, Nova Scotia, June 1, 1833. He was educated at the school of Thomas McCulloch, at Halifax, and entered business in early life with his father, the late Benjamin Dawson, and



SAMUEL EDWARD DAWSON, THE QUEEN'S PRINTER.

has been continuously occupied in the business of publisher, bookseller and stationer. He is a doctor of letters of Laval University, Quebec, a Fellow of the Royal Society of Canada, and has been a frequent contributor to the periodical press of Canada. He is the author of "A Study of Lord Tennyson's 'Princess,'" which became a classic on the subject and is referred to at length in the "Life of Lord Tennyson," by his son. Mr. Dawson was also author of a "Handbook of the Dominion of Canada" for the use of the British Association in 1884, when he was local secretary. He is known among historical scholars in the United States and in Europe as the author of a series of monographs on the discovery of America with special reference to the voyages of John and Sebastian Cabot, in 1497-8. He is the author of a work on the history of geography and travel in British America, published in 1897

by Stanford (London). He was appointed to his present position November 7, 1891. The place carries an annual salary of \$3,200.

NOTES.

GONNER BROTHERS, publishers, Dubuque, Iowa, report trouble with their employees. Cause: the usual one—too much dictation.

THE board of education of Belleville, Illinois, stipulates in its advertisements for bids on a \$1,000 job of printing that all type must be hand set.

THE Hartford Printing Company paid union wages for sixty-one years, according to a veracious chronicler. But that fact did not stand in the way of an assault from a labor paper which feared the company did not intend to toe the mark concerning the use of the union label.

THE men who are carrying on the "fight" against the Buffalo *Express*, in order to circumvent the order of the courts, are said to have transferred their boycotting operations to Toronto, Canada. Let's see, who was it used Canada as a base of operations during the recent unpleasantness with Spain?

THE *Typographical Journal* for May 1 contains a long wail on "Why Some Printers Fail," referring to the shortcomings of the employing printers. Sixteen reasons are given, as follows: Failure to pay all that the journeymen demand. The article, also, without intending it, explains why some journeymen always remain journeymen.

WHEN employers stand together as they should, efforts to "subsidize" one employer to take the work from a rival who is at outs with his employees will not avail. A band of strikers boast that they have been able to successfully carry on such a practice in one city. Luckily, employers of reputation do not often stoop to aid in such questionable methods.

THE New York *Daily News* uses a two-edged argument when it advocated the election of all members of the judiciary by a popular vote, because elected judges rarely give judgments against labor organizations, while appointed judges often do so. Some thinking men may see in the stated fact a reason for extending the system of an appointive judiciary.

THE CHICAGO TYPOTHETÆ.—The regular monthly meeting of the Chicago Typothetæ was held on May 4, about fifty members being present. P. F. Pettibone, chairman of the committee on resolutions on the demise of the late R. R. Donnelley, read his report, which was accepted and ordered printed, a copy to be sent to the family of Mr. Donnelley, and copies to members of the United Typothetæ. A paper on machine composition, by H. C. Cooper, Jr., was read, and Herbert L. Baker also gave the members a number of points on machine composition. L. J. Corbett read a paper on color printing from tint-blocks, and Sam R. Carter gave an interesting account of the three-color process of printing.

GOVERNMENT printing offices appear to have gotten a setback in Michigan. The legislature of that State recently enacted a constitutional amendment providing for the establishment of a State Printing Office. Under the law all constitutional amendments have to be submitted to a vote of the electors of the State. This proposition was submitted at the April elections and failed to receive the necessary majority of the votes cast, despite the earnest work done for it by members of the printing trade unions and others. There was no organized opposition, and while the amendment received many favorable votes in the cities, it failed to appeal to the voters in the rural districts. The unions will try it again two years hence.

LET me congratulate you on the beautiful design and the execution of same shown in your cover for the month of April. It is decidedly "Kiplingesque," and at the same time, in my judgment, is the very best ever shown.—L. A. Ault, of Ault & Wiborg.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

ORGANIZER J. W. HAYS favors THE INLAND PRINTER with the following sketch of affairs in the Tenth District:

"On June 8, 1896, a strike occurred in all the newspaper offices in the cities of Minneapolis and St. Paul, brought about by a futile effort to adjust the scale of prices. The strike involved Typographical Unions Nos. 42 and 30, and resulted most disastrously for both organizations. At that time the publishers of the two cities were maintaining an organization known as the "Dual City Publishers' Association," and they made the fact known that in future they would run nothing but "open" offices, known to printers as nonunion offices. They bound themselves to stand together, and agreed that no office should ever be forced to unionize unless all were. In case a strike should ever occur on any



J. W. HAYS.

paper the others were bound to get it out on time or not publish any paper. The unions were informed that such of their members as were required would be given work, but that the nonunion men and the members of the nonunion organization would have situations as long as they desired to hold them, and that the days of unionism in the Twin City daily papers were past. But that was nearly three years ago. The two unions were badly demoralized in the time of a panic, and it took them some time to get on their feet so they could do anything. Then they went to work, and the result was that one year ago the Minneapolis union succeeded in breaking into the publishers' association and getting a five-year contract with the Minneapolis publishers alone. They were able to do this because of the fact that two of the publishers in that city were more favorably disposed toward organized labor than any of the others and already had only union men employed in their composing rooms.

"After this break the St. Paul publishers decided they would guard against anything of the kind, so they determined that the status of their composing rooms should remain just as it was at that time. They deprived the foremen of the right to discharge a nonunion man, and instructed them that if one should leave the vacancy was to be filled by another nonunionist. This worked very well until one of the nonunion men did quit, and then they found the union on the alert and decided it would be better not to try and replace him with one of his ilk. Soon after this the management of one of the St. Paul papers was changed, and the union immediately opened negotiations, which resulted in splitting the St. Paul publishers and unionizing the *Globe* office on April 15.

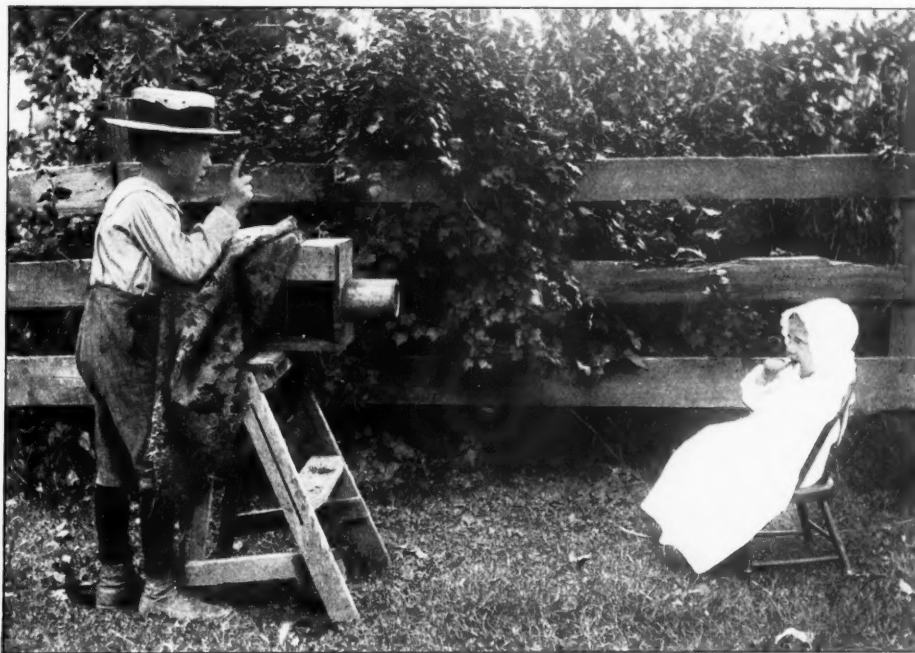
"At the present time the nonunion organization of the Twin Cities consists of six men, and the nonunion force of two men, and they will take transportation out in a short time.

"This trouble has shown conclusively the futility of men trying to work at any business without joining the labor organization to which they should belong, and has also been an object lesson for those who, in time of labor troubles, accept work on promises of life situations. They soon discover they are only wanted for the purpose of reducing wages, and when their employers conclude that it will be to their interest to let these men go they are not troubled much about past promises."

THE colony of State Socialists in Ruskin, Tennessee, appears to be having troubles of its own. A few of the members, according to the statement of one side, kicked over the

traces, and applied to the courts for injunctions restraining the majority from doing certain things and asking for a receivership to wind up its affairs. It would seem that the majority attempted actions not defined in the original charter, and justified them on a majority rule provision, which was originally agreed to. Again, the majority discounted certain personal acts and opinions of the minority, which engendered much ill-feeling, although no drastic measures were taken to prevent. Of which one, so far, has to say, it is what might be expected, and what opponents of State Socialism claim must happen. Here we have a band of earnest men, well conversant with and fleeing from the evils of present industry, actuated by the purest motives, filled with a purpose and spirit equal to that of crusaders, yet within a short time merging into most bitter conflict. It is evident that the cause of it is not in themselves directly, but rather in the system, the government that they tried to erect. The first step in the Ruskin colony, that is voluntary member-

women. They happened to be printers' wives, possessed of the independence that goes with the art preservative. They held a chapel meeting and ignored the objection. Certain others possessed what they believed to be advanced and scientific ideas on marriage laws and sex relations. Again, the majority assembled and "the malodorous cult was stamped out" in true capitalistic fashion. One other thought to return his stock and quit; the chewing-gum and suspender business was prospering, a surplus was in the treasury, and he asked more for it than he paid. To this the majority again dissented. Then injunction proceedings followed to prevent possible trial and expulsion. This is as we glean it from the columns of the *Coming Nation*, published by one side, but paid for by both sides, which instance serves to show the evil of placing the means of communication in possession of the government, which never hesitates to uphold itself in its own colors. The other side is yet to be heard, but from the statement of one source we on the outside can see the mistakes of



"NOW, LOOK PLEASANT."

Photo by Rowley.

From collection of H. W. Fay, De Kalb, Ill.

ship, was correct. It was individualistic. The balance of the proceedings were State Socialistic, of a compulsory nature. Majority rule, it seems, was adopted as a general workable principle, instead of defining when and where it should be exercised. And the first conflict over this came on an important point, namely, to issue stock to those who had not earned it. That the latter happened to be the wives of the members does not alter the case. Again, certain of the printers had an offer to work in a neighboring city, under the competitive system. They insisted on taking it. The majority passed a law that the printers' wives must work double time to make up for their husbands' absence. Here we are given a specimen of back-action chivalry. The printers, however, had agreed to abide by the decision of the majority. They had previously bartered away their liberty, and had no just complaint to make. This, it seems, was another important point not provided for in the original agreement. Under the circumstances, their wages, earned in Charlotte, belonged to the colony. The majority objected to the cut of clothing (bloomers and knickerbockers) worn by some of the

both. The colony, however, is not by any means shattered, according to the statement. There are many interests at stake, and, aside from the rebels, the balance have decided to stand together—"to greet the first rays of the rising sun of the Coöperative Commonwealth as it glorifies the eastern hills of a redeemed civilization," as we are told, with an unnecessary exclamation point after it. Meantime the United States courts will hold open session to see that even-tempered justice is measured out to all from time to time as the individual asserts himself. The Ruskin colony will do a great work if it does nothing more than emphasize the impossibility of State Socialism.

NOTES.

THE *Union Label*, a fortnightly, appeared in Kansas City May 1.

THE Missouri House of Representatives has passed a label bill.

THE Allied Printing Crafts of Illinois will convene in Ottawa, June 6. Chicago newspaperdom will receive special

attention. Secretary, J. A. Onyun, 603 East McClure avenue, North Peoria.

THE *British Columbia Workman* is now published at Victoria, B. C.

GLASGOW corporation will arrange a bookbinding exhibition in December.

AN automatic feeder for a cylinder press has been invented in Geneva, Switzerland.

MUCH English printing is now being done in Cuba and printers are in demand.

THE building trades unionists of Cincinnati will erect model homes for workingmen.

CINCINNATI Union has re-signed a five-year contract with the Newspaper Publishers' Association.

THE Toledo *Saturday Night*, "devoted to the reforms advocated by Mayor S. M. Jones," was issued May 4.

A NATIONAL, social and political conference is to be held in Buffalo, June 28 to July 4, open to all phases of reform.

THE San Francisco *Post* has secured the services of Thomas Wright, of San Francisco Union, for labor editor.

THE bookbinders have reorganized in Philadelphia and a new union has been formed in Springfield, Massachusetts.

WILLIAM McCABE, formerly of the *National Union Printer*, Washington, is reading proof on the New York *Herald*.

A LONDON invention presses down and levels the spacebands and matrices before the assembly elevator carries up the line.

THE Cincinnati City Council has adopted a resolution that the uniforms of policemen and firemen must bear the tailors' union label.

NEW YORK Union's printer farm at Bound Brook, New Jersey, is now under full headway and all are well pleased at the outlook.

SING SING prison now has a weekly—*The Star of Hope*—produced by the inmates, displaying considerable talent of an instructive nature.

W. A. PFUND, P. J. Ring, of Hartford Union, and P. J. Reardon, of the Pressmen's Union, have been elected to the common council in that city.

THE New England Typographical Union will convene in North Adams, Massachusetts, June 14. Secretary, John F. Duggan, Box 176, Worcester, Massachusetts.

NEW YORK Union raised its secretary's weekly salary to \$30 and its walking delegate's to \$25. There was a time when this would be a pick-up for the paragrapher.

AN attempt is being made to prevent the New York *Journal* from using the Associated Press news franchise that it acquired by the purchase of the *Morning Advertiser*.

THE New York *Sun* is still set in the good old way, although some of its typos are practicing on the Lanston keyboard, in which company it is said the *Sun* holds stock.

BENJAMIN BODEN, ex-president of the Bookbinders' Union, employed as foreman of P. F. Collier's, is probably receiving the largest salary in the trade, at \$100 per week.

G. W. PUTNAM'S SONS, who labored hard for the international copyright law, regard it as somewhat incongruous that they should be sued by Kipling for an alleged violation of it.

THE movement to federate all British trade unions is proceeding. Samuel Woods, as instructed by the Manchester convention, has issued a circular to that effect and is awaiting results.

A WRITER in the *Iron Molders' Journal* seems to think that the removal of fences and pooling of production by individuals would do away with disagreement over differences in

land values. Quite likely; but the cure is worse than the disease. It would also do away with the individual.

A CERTAIN large clothing firm in New York has devised the latest advertising scheme. It posts the full-page advertisement of some other firm in its windows, but substitutes its own name.

ON April 19 the New York *Herald* telegraphed to different cities a picture of the first gun fired at Manila. The new idea is called the telediagraph, and E. A. H. Hummel, of St. Paul, is the inventor.

THE compositors in the job office of M. J. Cantwell, Madison, Wisconsin, asked for a nine-hour day early in May. This was refused, and they walked out, to return the same day on an advance of \$1.50 per week on a ten-hour basis. They had previously been getting \$12 per week of fifty-nine hours.

PAUL TYNER, who was on the *Standard* of Henry George, has now control of the *Arena*, Boston. The boycott under which this magazine has labored for the past four years has proved a severe handicap. It is not yet printed in a union office, but when it is, proper announcement will be made by Boston Union.

ANOTHER instance that the secondary stage in the trust business has been reached is one trust competing with another: No sooner has the National Biscuit Company successfully advertised the Uneeda biscuit than the United States Biscuit Company comes on the market with another brand, "If you need a biscuit," at 5 cents less per dozen packages.

SINCE the recent complete unionizing of Theo. L. De Vinne's immense plant all parties are reported well pleased. Appleton's is paying 2 cents per thousand above the scale. About twenty-five union men employed in a few small offices have been "called out" by New York Union under the 9½-hour agreement with the Typothetae. Results are not known at this writing.

THE New York *World* thinks—or says, rather—that "a law that forbids 'overtime' is a law not only denying the fundamental human right to liberty, but also that other fundamental human right to try to get on in the world." The editor should read Doctor Weideman's "Conflict of the Ages and the Physiology of Overwork." One can "get on" so fast in this world that he may reach the next by the Overtime Limited.

GEORGE FOWLDS, a former resident of the United States, but now living in New Zealand, in reply to a letter of inquiry, says that the adoption of the single tax in that country has proved a great blessing. It has tended to eliminate the speculative value from the land and to make it unprofitable to hold unused land, has increased the tendency to make improvements and has provided steady work at remunerative wages for the formerly unemployed.

INTERNATIONAL SECRETARY BRAMWOOD reports that 142 unions inaugurated the shorter workday on November 21 last, making a total of 260 unions, comprising near 30,000 members who enjoy that reform, inclusive of the newspaper branch. To secure this, 30 unions suffered reductions in wages running from 20 cents per week to a pro rata decrease; 105 suffered no reduction, while 7 secured increases as well. In 119 unions, 57 hours per week prevails; in 74, 54 hours; and in 27, 48 hours.

LONDON typos are happy over the newspaper enterprises now being ventured there. Hardly a week passes without the announcement of a new publication, a Sunday edition, an afternoon edition, or an absorption of one or more existing concerns by a new company. Special features along American lines are being adopted. In the minds of many the Sunday edition is still an experiment, but the proprietors of the *Daily Mail* and *Daily Telegraph* express satisfaction over results so far. As the railroads there are largely controlled by the

Government, the limited Sunday train service is a bar, and the papers are compelled to invent their own distributing methods, for which the automobile is brought into use. The automobile factories are working overtime, and a French manufacturer has been fined for violating the twelve-hour law.

THE Chicago Daily Newspaper Publishers' Association having taken exception to the right of Chicago Typographical Union, No. 16, to enter into a separate contract with the *Inter Ocean*, that paper having withdrawn from their association, the question under dispute has been referred to arbitration, ex-Judge Moran representing the publishers and Samuel B. Donnelly representing Typographical Union No. 16; these two to select a third. At the last report they had not been able to agree.

TEXT for sermon on "The Hand That Rocks the Cradle": There are 1,500 women painters, glaziers and grainers in the United States. In Wilmington, Delaware, they have, at \$7 per



RUSHES FOR CATS' CRADLES.

week, replaced men who were getting \$18. In the silk and cotton industries they outnumber the men, and the statistician of labor reports their wages the lowest in the country. In Augusta, Georgia, they earn from 25 to 60 cents per day of twelve hours, and children 15 to 25 cents. There are about 11,000 women telegraph operators, and since the great strike of 1883 wages in that calling have fallen from \$60 to \$40 per month, and less.

DES MOINES Union has issued this ingenious circular:

IMPORTANT STATISTICS FOR MERCHANTS.

There are in Des Moines 200 printers, each earning an average of \$17.50 per week, making a total of \$3,700.

Of bookbinders there are 25, each earning an average of \$17; total, \$425.

Twenty-five pressmen, average wages \$16; total, \$400.

Twenty-five pressfeeders, \$10 per week; total cash, \$250.

Besides these, there are 23 paper rulers, lithographers, stereotypers and other kindred trades whose average weekly wages are \$20; making a total of \$460.

The aggregate salary paid these union workmen amounts to the magnificent sum of \$5,235 per week, or \$20,940 for each month in the year.

These men are all banded together for mutual support and benefit, and at a recent meeting decided to patronize all merchants who caused to be printed on their stationery, advertising, etc., the Allied Printing Trades label. This label will not cost the merchant a cent more for his work, but will insure him a good job, as none but thorough workmen can become members of these unions.

DE LEUW & OPPENHEIMER, New York, retired on May 1, owing to business depression. They employed about seventy-five persons. The plant was purchased by different firms. Another ex-employer is now working as a journeyman in the office of one who served his time under him. There are many more unwritten instances of the kind. Ask them how it happened and the answer is, in nearly all cases, because they would not work cheaply. And we know this is in great part true. But how many of them

inquire into the causes of cut-throat competition and learn why the field is so compressed? How many of them have sympathized with labor's efforts to trace effects to causes and apply remedies? And then, again, we have the case of the small shopkeepers on the side streets railing against the large department stores and asking the aid of the unions to legislate for them. Yet labor rightly remembers that these same counterjumpers never had anything but sneers for trade-unionism in the past, and if today the workingman only stoops to recognize them when in need of a collar button, in a hurry, who can blame him?

EXTRACT from the scale of prices of San Francisco Union of 1853:

MORNING NEWSPAPER WORK.

1. Compositors employed by the piece shall receive not less than \$1.50 per thousand ems for common matter.

2. Compositors employed by the week shall receive not less than \$67.50 per week, for six days of ten hours each; for all hours beyond this amount they shall receive not less than \$1.25 per hour.

3. When compositors are called upon before the regular hour for commencing work, in case of the arrival of a steamer, etc., they shall be paid not less than \$2 for such call and be entitled to the matter they may set.

EVENING NEWSPAPER WORK.

1. On evening and weekly newspapers, where night work is not required, compositors shall receive not less than \$1.50 per thousand ems.

2. When required to work by the week, where night work is not required, \$55 per week shall be charged.

3. All overwork shall be charged for at the rate of \$1.25 per hour. Ten hours, in all cases, to constitute a day's work.

Compositors employed in a job office shall receive not less than \$55 per week of six days; ten hours to constitute a day's work. Overwork, \$1.25 per hour.

Hand pressmen shall receive not less than \$55 per week of six days; ten hours to constitute a day's work. Overwork to be paid at the rate of \$1.25 per hour.

THE proposed printing exposition of 1900 by New York Union, mentioned in last issue, is receiving much encouragement. Some of the replies received are in part as follows:

Golding & Co.: We should require 1,000 feet of floor space.

P. F. Collier: I will take some space.

Campbell Press: The idea we consider an excellent one, and the resulting benefit which the printing craft, as a whole, would derive from such an exposition should be of lasting value.

Theo. L. De Vinne & Co.: We think well of your plan to make an exposition of printing arts in 1900, and will give the matter proper consideration.

R. Hoe & Co.: We will be pleased to give you any reasonable assistance in the matter of exhibiting machinery, models, etc. We are always interested in anything appertaining to the printing business, and always ready to assist any enterprise tending toward its elevation.

Otto Mergenthaler & Co.: We shall be glad to hear from you again at a later date, when we hope to be in position to name the floor space and give you details of our proposed exhibit.

National Printer-Journalist: Gentlemen,—We will endeavor to make an exhibition at your exposition in 1900.

INLAND PRINTER: THE INLAND PRINTER desires to support the measure to as full an extent as its numerous requests and responses in this direction will allow.

The committee also visited many firms in person and received good assurances of support. The New York dailies will be represented, and one proposes to issue a daily edition from the building. At a meeting of the union, May 6, it was voted to authorize the committee to proceed. It is thought that the exposition will last about a month in the fall of 1900, and will be held in the Grand Central Palace or Madison Square Garden. An effort will be made to have the several printers' conventions held in New York at that time. Those who have given the matter consideration are sanguine of success.

THE proposed universal union label has dropped out of sight. The suggestion makes its appearance annually. Organizations that have gone to much expense to register and protect their craft labels are not likely to take readily to such a scheme, the control of which must be in the hands of representatives of different trades. To expect a carpenter to intelligently pass upon the merits of a printer, or vice versa, is a theory that has been tried and found wanting in the Knights of Labor and also in Debs' American Railway

Union. The possibility of counterfeiting and general looseness, where the exercise of the greatest care is necessary, so that confidence will not be shaken, is altogether too great in the universal label. The American Federation of Labor has had such a label for several years, but it is in very small demand, by one or two local organizations only, such as the horseshoe nailmakers. Whenever there are enough local unions to form a national union, they immediately produce a label of their own, which they can control completely themselves, without outside interference. It is to be hoped the Detroit convention will not again bring the matter to the front, to be again referred to a committee for pigeonholing.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XVII.—W. F. CAPITAINE.

THE active, progressive period of type founding in America is embraced in the years since the Civil War. The industry was just entering on an era of prosperity in 1860, and the Johnson foundry then brought out its first complete quarto specimen book, an achievement which at once set the pace for its competitors. The war following shortly after this date acted at once as a stimulant to business, but retarded development of new or original faces. The close of the war was followed by a revival of business, and type founding and printing shared in the general prosperity. The proprietors at once began to develop their plants, inaugurated new methods, and installed new and improved machines.



W. F. CAPITAINE.

It was during the time when type founding was growing at a rapid rate that W. F. Capitaine came to America.

Born in Southgate, a suburb of London, in January, 1851, he there grew to manhood and received his education. In 1863 he went with his parents to Frankfort-on-the-Main, Germany, where in 1865 he was apprenticed under William Kirkwood to learn punch cutting and engraving in the Schriftgiesserei Flinch, one of the largest of the many large type foundries in Germany. At the end of his apprenticeship he turned his face toward America, which then promised greater opportunities to capable young men than any European state.

On arriving in New York Mr. Capitaine engaged with James Conner's Sons, then one of the most enterprising and prosperous type foundries in America, where he remained for three years. He afterward spent a few months in Boston, in the employ of the New England Type Foundry; but having become imbued with the American spirit of adventure, and naturally a man of energy and push, he went West, and in November, 1874, entered the employ of Marder, Luse & Co., Chicago. Here his career was one of unqualified success, and besides cutting the various new faces for that enterprising type foundry, he acquired a general knowledge of type production which has since been of great value to him.

Mr. Capitaine made the cutting of roman faces a specialty, but was identified either as designer or cutter, in whole or in part, with all the ornamental and job faces produced by Marder, Luse & Co., between 1874 and 1893. The following are the principal faces cut by him: Caxton Old Style and Italic, Caxton Bold, Parthenian, Trinal, Ebony, Hiawatha, Program, Inclined Program, Grotesque, Octagon, Circular Gothic, Pencilings, Diagonal Card Black, Circular Italic, Pointers, Palmetto Ornaments, and Rule Ornaments. He also designed Utopian, Banquet, Lithotint, Ladies' Hand Script, and all the different series of word ornaments made

by the Chicago Type Foundry. Many of the series cut or designed by Mr. Capitaine have been extremely popular ones, particularly in the West, and contributed in no small degree to the prosperity of the foundry with which he was employed.

In 1893 Mr. Capitaine was induced to go to St. Louis, and in April of that year he was appointed superintendent of the Central Type Foundry branch of the American Type Founders' Company. This appointment was made by John Marder, who was at that time Western manager of the company, and he continues in the position to this time. The Central has been one of the active producing branches of the company, and Mr. Capitaine has had an opportunity to exercise his judgment and knowledge of the business in this new field. He is yet in the prime of life, and a useful career is still ahead of him.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; \$1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; \$2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; \$1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; \$1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, \$1.00.

COMMON ERRORS.—We were asked not long ago if any book on common errors in the use of words had been published, which shows that many books do not become universally known, for there are many such books. Some common errors never get into the books, and here is one of them in this sentence, from a paper by a missionary: "That slavery yet exists in Africa to an alarming extent is a question of which there can be no possible doubt." If there is no possible doubt the thing cannot be a question; yet it is not at all uncommon to see the word "question" so used. When a proofreader is allowed to correct wrong uses of words—which is not always—this is one of the errors that he will do well to change.

CONSTRUCTION AND FORM.—W. M. G., Moundsville, West Virginia, asks these questions: "1. Does 'They were acquainted with both the Hebrew and Greek languages' mean the same as 'They were acquainted with both the Hebrew and the Greek language'? The context shows clearly that the writer meant the latter; but does he say the same when he uses the former sentence? 2. 'I was afflicted with erysipelas until I could hardly walk.' 'You may stay until John comes.' Is there a difference between these two sentences that requires the use of a comma after 'erysipelas' in the first? If so, does the difference lie alone in the idea of result, and should all result clauses introduced by 'until' be set off by the comma? 3. In 'the protection of the hand Omnipotent, and the guidance of the eye Omniscient,' would you capitalize as I have given it here? 4. Is it counted an error to print in roman such words as 'post mortem,' 'vice versa,' and the others given in the list in 'Pens and Types,' by Benjamin Drew, as words to go in italics? 5. A periodical on which I am employed contains very frequently expressions like the following, which might logically be regarded either as compounds or as possessives: 'We held a four-day meeting; a two-weeks meeting'; or, 'We held a four days' meeting; a two weeks' meeting.' Which form would you adopt? 6. 'It was not completed in the twentieth verse, and as the twenty-first,' etc. In the body of a page of a book

would the foregoing be in as good taste if printed, 'It was not completed in the 20th verse, and as the 21st,' etc.?" *Answer.*—1. Both sentences convey the same meaning, and there is very little choice between them. Goold Brown says: "When two or more individual things of the same name are distinguished by adjectives that cannot unite to describe the same thing, the article must be added to each if the noun be singular, and to the first only if the noun follow them in the plural; as, 'The nominative and the objective case,' or 'The nominative and objective cases.'" This is one of the numerous instances in which Goold Brown is right. 2. No, there is no difference that affects punctuation. Expression of a result is not different from any other expression in such matters; that is, the nature of the clause has no bearing on punctuation. The first of the two sentences is not good, but a comma would only make it worse. It should be, "I was so afflicted with erysipelas that I could hardly walk," or "I had erysipelas so bad that I could hardly walk." 3. I should not use either of the capitals, because I perceive no reason for them; but if any one wishes such capitalization, it is hardly worth while for a proofreader to object. 4. Drew's list is different in many items from what such a list made by any one else would be. It is no error, but rather preferable to print the words mentioned and some others in roman. 5. Both the compound and the possessive forms are correct, and it seems advisable for a proofreader to leave them as written, unless they are badly confused in the writing, when all that is really necessary is to remedy the confusion. 6. Use of figures in such a case is very objectionable. The words should always be spelled out.

COMPOUND WORDS.—Something worth saying on this subject will probably never be hard to find, since it is the one matter of form in the language that never has been systematically understood. As soon as one thinks he has found something reasonable to say about it, and says it, some one else is ready to declare that what has been said is nonsense. The greatest evil resulting from this state of affairs seems to lie in lack of system in the proofroom, so that not only does one proofreader make changes on proofs that differ from other readers' markings, but even the very best proofreader marks words one way one day and another way the next day, and the poor compositors never know what to do so that they need not lose time in correcting. Undoubtedly there should be some way of forcing proofreaders to mark the same way all the time. Many proofreaders will insist that they do mark one way all the time, but the writer has known many of the very best and smartest readers, and does not hesitate over making the assertion that he has never known one who could not be caught in this matter of compounding; in fact, they are all liable to error similar to that of a man who wrote that he "always used a hyphen whenever two words were to be written as one," and did not know better than to prove the falseness of the assertion by writing "when" and "ever" in the proper form, "whenever," without a hyphen. Just one method suggests itself as a remedy for this. It is that in every office a list of all the words that present the question of whether they should be joined or not, and whether they should have a hyphen or not, should be kept convenient and consulted frequently. This proposition seems burdensome at first thought, but it may be confidently asserted that, while necessary frequency of reference at first would be very burdensome, a little practice would give a familiarity with the forms to be used that would greatly lessen the need of consultation. It would certainly be a great convenience to have a means of checking inconsistencies in marking, and this is the one practical way to do it. No two men, each making such a list to suit himself, would come anywhere near agreement in all terms; therefore the only way to settle the matter seems to be to have the list made by one man, and for the other to make such changes as he chooses for his own use. An experience of

many years, including all kinds of work at case and at desk, makes the writer confident that every proofreader would find a decided advantage in having a full record of the forms to be adopted in his work, and that every compositor would be greatly benefited by having a full list of all the terms that come up for decision and noting on that list for a while each change that the reader marks on his proof. Thus a compositor could have clear evidence that he was right in asserting that the reader had previously marked the same word just the other way, where now he has only his word for it, and of course the reader insists that he has not done this thing, and equally of course the compositor has to lose his time to change things in directly opposite ways from time to time. Undoubtedly a compositor would get more than his money's worth out of the purchase of a full printed list of such terms in a short time, not only by possessing a means of combating such inconsistency in marking proofs and of forcing the readers to save him the annoyance and loss through seesaw correcting, but also by having at command infallible proof of the justice of his accusation that must be made, or at least felt, against the proofreader.

THE YAWN.

The unusual feat of photographing a yawn belongs to Mr. B. F. Puffer, of Williamsport, Pennsylvania, who, in taking a flashlight picture of "Nan," the young daughter of Mr. George D. Mitchell, of the *Pathfinder*, of Pathfinder,



D. C., had no idea of what he had secured until he came to develop the plate. The *Pathfinder* has used the cut for advertising purposes, and it has elicited many favorable comments. A larger half-tone appears as a frontispiece.

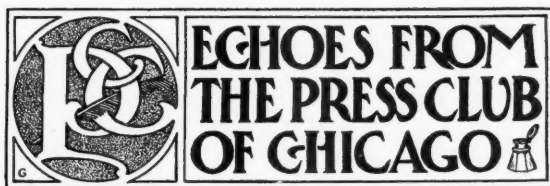
A NEW COMBINE CALLED THE "LINOMATRIX."

MARTINSBURG, W. VA., April 19.—The certificate of the Linomatrix Company has been admitted to record in the recorder's office. The object of the company is to own, hold and possess, sell, assign or transfer rights, inventions, letters patent for any inventions pertaining to typesetting, matrix-making, linotyping, stereotyping, or printing machinery or apparatus, and any improvement on the same. The principal office of the company is in Washington, D. C. The authorized capital is \$5,000,000, of which there has been subscribed \$500. Stilson Hutchins, E. V. Murphy and Charles I. Moore, of Washington, D. C., and Andrew Devine and James O. Clephane, of New York City, are the incorporators. The stock to be hereafter sold is to be divided into shares of \$100 each. *The Paper Mill.*



GATEWAY TO THE GARDEN OF THE GODS, MANITOU, COLORADO.
(Pike's Peak in the distance.)

Engraved by
THE WILLIAMSON-HARTNER ENGRAVING CO.,
403 Alapahoe St., Denver, Colorado.



BY FREDERICK BOYD STEVENSON.

AT the convention of the International League of Press Clubs, recently held in Philadelphia, one of the questions discussed was the establishment of a home for indigent or disabled journalists. The folly of such a plan has been commented on by various members of the newspaper profession. That it is wholly impracticable very few who will stop for a moment to consider the matter will deny. If, for the sake of argument, we concede that the necessary funds for erecting and maintaining such an institution could be raised—which is not at all likely—the question would then arise, Who are the deserving newspaper workers who are willing to be classed as superannuated and live on charity? I am free and also glad to confess, that I know of no such persons. I have seen many newspaper men in straitened circumstances—men who were badly in need of a dollar—but I have yet to see the newspaper man who would voluntarily turn pauper and enter the lists as an object of charity. There are tramps in the profession—as there are tramps in all professions and in all trades—but any kind of a poorhouse is good enough for them without dignifying it with the name of a home for journalists.

I once heard a sermon by a well-known preacher in which he asked, "What becomes of the old reporters?" Had he been a little observing and glanced about him he might have noticed that a great many of them were the successful business men of today. It is an old saying that ought to be cast aside that journalism unfits a man for business. If a man has a business head upon his shoulders neither journalism nor anything else can unfit him for business, and if he hasn't a business head on him he can't make a success no matter what he goes into. The successful man in journalism, the successful man in literature, the successful man in selling dry goods or hardware, or corned beef, is successful because he applies business methods. If he hasn't business methods and isn't thrifty or doesn't have some sort of extraordinary luck—well, he's bound to wind up in an eleemosynary institution—that's all. But let it be a straight-out-and-out poorhouse.

This question of old newspaper men came up in the club the other day, and the query arose how long the average journalist could hold out and still be useful. We all know that nearly every office of any pretensions has at least one man on its staff who is regarded as a pensioner and who is of very little practical use to his employers. No one could solve the problem, but the discussion brought out considerable comment. It also set a few men to thinking that old age was coming and that it might be well to look out for the proverbial rainy day.

"Speaking of old age," remarked the sporting reporter when the serious side of the question had been disposed of, "reminds me of a little dialogue I heard on a country roadside while on my wheel not long ago. I heard somebody crying and crying, and it sounded to me like the voice of a very old man. As I got a little nearer I saw two old men in the brush by the side of the road. One was cuffing the other right and left. The one that was getting whipped was old enough to rank as a centenarian, but the other one—well, now say—I'll wager that he was 150 years old if he was a

day. The 100-year-old fellow cried up good when I came along.

"Here, here," said I, "you two old chaps ought to be ashamed of yourselves to be scrapping at your age."

"We aint a-scrappin'," said the older of the mummies.

"What are you doing, then?" said I.

"Why, man alive," said the old fellow, "this yere's my boy an' I'se jist bin a-correctin' of 'im."

"What's he done?" I asked.

"W'at's he done?" repeated the mummy.

"Yes," said I.

"W'y, ding take it, man," said the old one, "w'y, ding take it, he's bin a-teasin' his poor old grandfather all the mornin', ding take the young rascal, an' I'm a-w'ippin' of 'im—that's w'at I'm a-doin'," and the older of the old fellows continued his cuffing right and left and the other old fellow set up his howling again, and I heard him for half a mile down the road.

Another important addition has been made to the collection of pictures in the rooms of the Press Club of Chicago. It consists of artistically grouped photographs of nearly every active member in the club. There are 254 of these pictures, all recently taken, the whole forming one large grouping in an oak frame, 8 by 6 feet. The new picture hangs in the exchange and is the first thing that one sees when he enters the clubrooms.

Three or four of the Press Club members were playing hearts not long ago when a copyreader on one of the morning papers came in. He pulled a dirty old deck of cards out of his pocket with the dexterity of a man in the Bad Lands drawing a gun.

"By Pollux, where did you get them?" queried the sporting editor, who had just been reading "Quo Vadis."

"They are the greatest curiosity since the pyramids," rejoined the copyreader. "Just listen. I met a gambler the other day. You know they are having pretty hard luck now since Mayor Harrison has shut down on them. Well, this one sold me these cards. Great bargain. Old Mr. Gambler has been over twenty years collecting this pack of cards. He first began by picking up cards in the street wherever he ran across them. In this way he got fifteen or more before he began striking duplicates. Some days he would find two or three, and then it would be months before he would see another stray pasteboard. But he persevered and always kept his eyes open to add to his collection. In ten years he had all but thirteen cards necessary to complete his deck. In the next three years he considered himself lucky in finding all but four. The missing cards were the jack of clubs, the deuce of diamonds, the eight spot of diamonds, and the trey of spades. You couldn't have hired him to fill up from an ordinary deck of cards. In the course of another year he picked up the eight of diamonds, and in six months later was overjoyed to find what he at first thought was a full deck of cards lying on the sidewalk. He thought his long search was at an end and that he could easily complete his wonderful deck. The jack of clubs and the trey of spades were there all right, but five or six cards were missing, and among them the deuce of diamonds. It seemed as if he never would be able to secure his fifty-second card, but just a few days ago he entered a Northwestern suburban train—you know they are playing cards all the time on those trains—and the first thing he saw was the deuce of diamonds face upward in the aisle. It was gilt-edged and glossy backed—the finest of all the others he had found. Then he went broke and sold the pack to me."

"How much did you let him have on them?" asked the sporting editor, viewing the cards critically.

"Ten bones," chirped the copyreader.

"You're easy," murmured the sporting editor softly. "That old con man has been selling decks of cards like that

for the last five years. If you venture in La Salle street they'll eat you alive."

Fernando Jones was up in the clubrooms the day Luther Lafin Mills' portrait was presented to the club. Fernando Jones is the youngest old man in Chicago. Years ago he printed a newspaper over in Michigan. He has lived in Chicago so long that he is considered an authority on all matters dating before the big fire. There is hardly a newspaper man in the city who doesn't know Mr. Jones and who hasn't at some time or other gone to him for information, which was always forthcoming. Real estate men look upon him as an oracle. If there is a disputed point in boundaries they will take Jones' word against the figures in the abstract.

OVER-CONSERVATIVE POLICY OF TYPESETTING MACHINE MANUFACTURERS.

A correspondent of THE INLAND PRINTER who scrutinizes closely the present trend of events in the printing trades has this to say:

"It is true that many a man, who, wedded to the 'traditions of the fathers' and the experience of his own active lifetime, has vainly tried to stop the march of progress, but has been balked in his desire by the irresistible enterprise of the younger generation, who grasp the opportunity presented and force their way to success by the very methods which are discountenanced by the older heads in the business. We have long since passed the stage when the old compositor remarked that 'the machine has come to stay.' Everyone interested in the subject made up his mind some years ago that at least so far as the newspapers were concerned the machine had fully demonstrated its 'staying' qualities. But there are some, especially among that staid class who are devoted to the ways of their predecessors, who seem anxious that it shall 'stay' in another sense of the word—that is, stay in the newspaper field which it has already conquered for itself, but leave bookwork alone as something too sacred and delicate for its rude and almost sacrilegious approaches. A publisher of this class would say, but a short time ago, 'Yes, yes; they are all right for the newspapers, but they can never do our class of work!' Now, when it is demonstrated to them by evidence which they are unable to dispute, that as good bookwork is doing on the machine as was ever done under the old system, they shake their heads and look worried, and with what triumph they will show a specimen of alleged bookwork which has been run out as 'time copy' in a newsroom and say, 'There, that was done by machines. Do you suppose I could afford to put my imprint on a job like that?' It is in vain to explain to such a one that under the system to which he is devoted he could not expect to turn out work up to his standard by means of newspaper compositors and newspaper methods. It is in vain to show him that there is a requisite in the new order of things—the same discretion in the selection of competent workmen as obtained in the day of hand composition. All argument of this nature is wasted on the hide-bound conservative, whom one is, perhaps, pardonably tempted to call a 'fossil' or a 'mossback.' The 'bum' job from the newspaper office or from some price-cutting 'slaughter-house' outweighs in his estimation any amount of work which may be shown that cannot be excelled by any house in the world using the old methods, and that cannot be duplicated by such a house except by the use of an absolutely new font of type. These are cases where 'Ephraim is joined to his idols,' and perhaps the highest wisdom will be shown in taking the scriptural advice to 'let him alone.' Still even among the conservatives there have been found some who, though with many timorous misgivings, have ventured to give the new method a half-hearted and tentative trial. It is perhaps unnecessary to say that in almost every case where the machine has been given anything like fair play, it has

made even the most doubtful of these conservatives its enthusiastic advocates, and where one machine has gained a grudging entrance as an experiment, it has been followed by several more as an indispensable part of the equipment of a first-class modern publishing house.

"In striking contrast to these dense-minded lovers of the ways of the past are the young men who are eagerly pressing forward to take advantage of the opportunity of advancement offered by the new method, and a number of cases might be quoted of young men who, within the past few years, by the exercise of brain power and 'grit' have advanced themselves from the position of wage-workers to that of independent publishers. But this eager, enterprising spirit of the 'young blood' of the trade, instead of meeting with encouragement from quarters where it might naturally have been looked for, has generally been treated to the metaphorical 'wet blanket.' Those who are interested in placing the machines on the market have pursued a somewhat doubtful policy in this regard. They have been perhaps too tender of the interests of those who obstinately refuse to see where their own true interest lies. Out of consideration for the old-established, conservative publisher, they have met in a cold and unencouraging spirit the advances of the young men who wished to enter the business with all the advantages offered by the latest inventions and with which they are perfectly familiar. They have not, perhaps, given due consideration to the fact that it is as a rule to the young that the new method in all things makes its heartiest appeal. It is to the 'young blood' of the trade that they must ultimately look for their best patrons, and the inauguration of a policy of generous encouragement rather than one of repression to these young aspirants to the publishing trade would in all probability redound as much to the advantage of those who have machines to sell as of those who wish to use them. One thing is certain: it is in the hands of those who are eager to employ them, rather in those of men wedded to the traditions of the past, that the machine will be given an opportunity to show to the best advantage all its powers. In this case, as in all others since man was man, Age sees the obstacle where Youth has eyes only for the opportunity."

Written for THE INLAND PRINTER.

AN OLD COMPOSITOR'S PLAINT.

BY ROBERTUS LOVE.

I hear the roar and rattle of the linotype machine,
And watch the nimble fingers of the operator keen,
As he sweeps the sentient keys
With unerring skill and ease;
But I miss the merry music of the click, click, click,
When the minions used to muster in the old-time stick.

I see the shining metal as it issues from its cell—
A slug of antimony that has learned to read and spell.
Oh, it may be very fine
As it leaps into the line,
But it lacks the ringing rhythm of the click, click, click,
When the letters danced together in the old-time stick.

There was poetry of motion, there was dignity and grace
In the Gutenberg disciple as he stood before his case,
Building out of metal bits
All the wisdom of the wits,
All the music of the masters—in the click, click, click,
Of the types that used to gather in the old-time stick.

I mark the mechanism of the Mergenthaler mill,
Grinding language in its hopper with deliberative skill;
Turning out with measured speed
Thoughts that he who runs may read;
But its monotone is discord to the click, click, click,
Of the merry metal midgits in the old-time stick.

To Mergenthaler's genius I will bow and doff my hat.
He has built a great automaton, a useful one at that;
But its harsh and horrid noise
Grates upon the printer boys
Whose fancies love to linger on the click, click, click,
Of the music of the minion in the old-time stick.



THE CAPITOL AT WASHINGTON ON A RAINY NIGHT.

Taken during a heavy rain, at 9:30 p. m., March 3, 1899, the last night of the Fifty-fifth, or War Congress, by J. W. L. Dillman, compositor in the Government Printing Office. Printed by permission.

THE CAPITOL AT NIGHT.

MANY a year is in its grave since 1861. If the many thousand who answered to the call to arms with the response, "We are coming, Father Abraham, three hundred thousand strong," and saw the Capitol in its unfinished state, who camped in its legislative halls, and whose "daily bread" was baked in huge ovens in its basement, could see it now in all its beauty of columns and completed dome, of grand approaches and magnificent park, what intense feelings of pride and patriotism and thankfulness would fill their souls that such a magnificent structure, emblematic of freedom and republican institutions, was saved to posterity through their efforts.

During the closing hours of the Fifty-fifth Congress there were many happenings in that historic pile of marble, whose noble proportions are the admiration of not only our own citizens, who make the pilgrimage from the North, the East, the South, and the West, but also of the great number of intelligent visitors from Europe, who come hither from their native lands to study the customs and institutions of this "land of the free and home of the brave." It was said in ancient times that "all roads lead to Rome," so might it be said of Washington that during the sessions of Congress, and more particularly when the last hours of the session draw nigh and night sessions are held, "all avenues lead to the Capitol." To one who has never seen that grand structure illuminated, from "turret [and dome] to foundation stone," the scene that will break on their sight is one of indescribable beauty and grandeur. As we approach the Capitol from Pennsylvania avenue a vision of the past sweeps over our mind and imagination, and in spirit we join the "innumerable caravan" whose living footsteps have traversed the same

identical route that we now pursue, and as in silence we contemplate each heroic figure of past and gone generations, we are impressed with the sublimity of the occasion, and thank God that we are Americans.

The Capitol fronts east and stands on a plateau eighty-eight feet above the level of the Potomac. The corner stone of the original building was laid on September 8, 1793, with Masonic ceremonies. In 1814 the interior of both wings was destroyed by fire, set by the British. The entire length of the building from north to south is 751 feet 4 inches, and the greatest dimension from east to west is 350 feet. The entire area covered by the building is 153,112 square feet. The dome is of cast iron and was completed in 1865, and is crowned by a bronze statue of "Freedom," 19.6 feet high.

The accompanying illustration, made from a photograph by J. W. L. Dillman, is shown by the courtesy of R. A. Martin, agent for THE INLAND PRINTER in Washington.

"A FULL LINE."

Washington hall, East Oakland, California, was turned into a veritable publishing house on Tuesday evening, April 4, when the first edition of the "Fleur-de-Lis Social Club" was launched upon the uncertain sea of publicity. A large number of "subscribers" was present, to encourage by their good wishes and "two-bit" pieces, the young "prints" who had undertaken the task of furnishing instruction and amusement to the appreciative residents of the East End.

In other words, it was a social dance.

The company was not incorporated, nor was their capital very large. The officers, however, were duly elected and consisted of Fred Anton, of the *Oakland Journal*, president and floor director; Hiram Bray, of Harrington & McInnis,

vice-president and pressman; William P. Rigney, of the Rigney Printing Company, solicitor and treasurer; Malcolm Reeves, of the *Saturday Press*, secretary and machinist; Charles Raymond Mulgrew, of THE INLAND PRINTER, proof-reader and make-up; while William Morris John Furlong, of the East Oakland *Evening Squad*, acted as "headman." (He had charge of the hat room.)

Promptly at nine o'clock, the "forms" being all "locked," the grand march was led toward the "pressroom," while the specially engaged "twelve-point gothic" orchestra discoursed in sweet strains, "A Hot Time." Many new and handsome "faces" were noticed during the grand parade, which, by the way, made "a full line," and the "impressions" were therefore clear and bright—flawless. The "tinting" in many cases showed artistic ability, while the "shading" could not be improved.

The whole affair was very successful, only one accident happening during the evening to mar the occasion. While the orchestra was playing "Just as the *Son Went Down*," a crash was heard and the spectators were "paned" to learn that a "form" had been "pied"—an onlooker on an adjoining roof, in order to get a better view of the "presswork," had accidentally fallen through a skylight, fortunately, however, without serious result.

The *Printer* congratulates the future members of No. 36 on their success, and hopes to be present when No. 2 of Vol. 1 will be "struck off."—*M. A. McInnis in Oakland Printer.*

NOTES ON PROCESS ENGRAVING.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. The Inland Printer Company.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. The Inland Printer Company.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. \$1.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—"Artist," Hartford, Connecticut, writes: "I have been unsuccessful in retouching photographs for half-tone reproduction. Can you give me directions for preparing photographs and working on them and the colors which are best to use? If you can give me the latest methods and formulae I will be very much obliged." *Answer.*—The chief difficulty in retouching photographs for half-tone reproduction consists in preparing the surface so that it will receive the color smoothly. Several preparations for doing this can be found in a file of THE INLAND PRINTER. Each artist has his

favorite formula—a common one is a wash of prepared ox-gall, together with the use of ox-gall in the color. For my part, the simple rubbing over the photograph with a tuft of cotton wet with spirits of turpentine answers the purpose. The turpentine must be dried hard by heat. This gives a splendid surface for retouching with a soft pencil. Winsor & Newton's colors can be mixed to match the tones in the photograph.

HALF-TONE NEGATIVE MAKING.—Alfred C. Selieger, Chicago, wants "some information about a few articles in half-tone photography. First, a good half-tone collodion formula, and also the process of cutting half-tone negatives with pyrogallie acid. What makes the black wavy streaks on my plates on the back? I use chloride calcium, 90 grains, iodide ammonium, 300 grains, iodide cadmium, 600 grains, in my half-tone collodion." *Answer.*—On page 34 of Jenkins' "Manual of Photo-Engraving" you will find the half-tone collodion formula you are looking for, and on pages 37 and 38 just the information you require regarding the intensification of negatives.

FUZZY DOTS IN SHADOWS OF HALF-TONE NEGATIVES.—"Operator," Louisville, Kentucky, inquires: "Will you kindly tell me what is the cause of fuzzy dots in the shadows of my half-tones. I get them if I use two spots, small and large, round or square. Is it because they are not properly exposed, or is it because my collodion is too thick? I use 10 ounces alcohol, 12 ounces ether, 80 grains cotton. My bath works clear. Dots in the whites are sharp. My half-tones are flat and blacks gray instead of black. I use a Colt's lamp and Goerz lens. Any help you can give me will be greatly appreciated." *Answer.*—This appears like a case of overlong development. The longer the development the more of a feather edge is formed around the dots in a half-tone negative. Try longer exposure with both stops and shut off the development quicker; then after-treatment with the clearing solution will take away the fuzziness. Your trouble comes originally from not having sufficient light on your copy. To get more even illumination, and more of it, you should use two arc lamps.

PHOTOGRAPHING FOR PROCESS WORK.—J. W. Tucker, Jackson, Mississippi, complains: "In taking photographs of landscapes, buildings, etc., to produce pictures for process work, what developing agent is generally used to give good contrast? Am using metol, but find, although it gives good detail in shadows, the negative lacks contrast sufficient to make a good subject for copying. In making prints for process work what paper is recommended for best results, and speedy work? Am using bromide, but find it difficult to get sufficient contrast with it; and have also tried several albumen papers, which, unless put through a tedious lining process will not tone black and white, and a yellowish tint I find gives a poor copy." *Answer.*—I find hydroquinone developer the best for rendering contrast in the negatives. I use Cramer plates. The Cramer people make also a special "contrast" plate that gives all the contrast one could possibly wish for. As to the best paper—that is a difficult question to answer, for the reason that the only difference apparently between them is that one paper is just a little worse than the other for process work. You should write to the Nepera Chemical Company, Nepera Park, New York, stating your requirements and see what they have to offer you. But don't take it that I specially recommend their products.

TROUBLESOME RELIEF IN HALF-TONE NEGATIVES.—Neal Otterren, Grand Rapids, Michigan, makes the following strange complaint: "Will you please inform me through your valuable journal what is the cause of relief forming on my half-tone negatives that are stripped? I have been bothered with it at various times for the last four years. The high lights are raised and the shadows caved, making it impossible to get proper contact in printing, and the fine

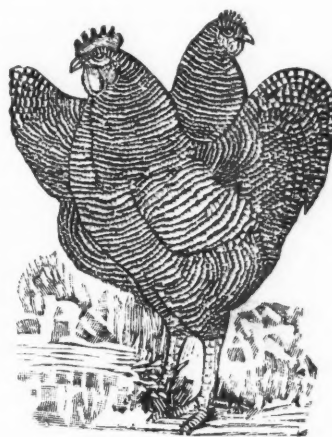
detail in the shadows will not develop out in the print. Any information or remedy will be most thankfully received by, I am sure, not me alone." *Answer.*—In the early days of photo-engraving a relief such as our correspondent complains of was considered a discovery and became the subject of a patent. Negatives with such relief had a copper shell deposited on them. This shell was backed up with type metal and printed from as a regular electrotpe. I should say the cause of the difficulty was an overstrong silver bath, the relief being caused by the iron in the developer combining with the silver in the film and precipitating on the exposed parts. This, together with the copper and silver intensification, brings about the excessive relief. The remedy would be to thin down the collodion and not allow the silver bath to be stronger than 40 grains to the ounce.

PHOTOGRAPHING DIRECT ON THE COPPER PLATE.—T. M. D., Hagerstown, Indiana, writes: "You will confer a favor by giving me an opinion as to what value it would be in half-tone making if the negative plate and printing frame were dispensed with—that is, if the camera impression were made directly on the copper plate." *Answer.*—This has been the dream of every photo-engraver since the days of Nicéphore Niepce, the pioneer photo-engraver. We read in the correspondence he had with his brother, that in the year 1816 he was engaged in this work, for on May 28 of that year he sent his brother Claude four metallic plates which bore impressions produced by light. Just how he sensitized his plates at that time is not known. In 1826, however, he used bitumen of Judea, which has been used in photo-engraving ever since. Niepce exposed his metal plates in the camera for ten hours, after which he etched them, and these plates were printed from on a copperplate press. It is said that an artist named Lemaitre published some truly remarkable prints by this ingenious process. Daguerre also experimented on getting the camera image direct on the copper plate, the result being the beautiful daguerreotype, the time of exposure required for early daguerreotypes being at least fifteen minutes in bright sunlight. Owing to the convenience with which we now transfer a number of negatives to a single plate I hardly believe there would be any economy in photographing direct on a metal plate, even were such a method at hand.

TO NUMEROUS CORRESPONDENTS.—C. O. Krebs, Hoosick Falls, New York, writes: "Some time ago I asked how to transfer designs on zinc (simple method). You referred me to 'Notes on Lithography,' but I failed to find desired information. Will you kindly advise me, by letter, at your earliest convenience?" *Answer.*—This is a sample of an increasing number of letters that are being received monthly. Correspondents seem to forget the purpose of this department, which is to learn, through queries addressed here, what troubles most beset process-workers at the time and reply to them briefly so that others having the same difficulties may be assisted in obtaining the information they need—the idea being to endeavor to do the greatest good to the greatest number. When correspondents ask for "full information regarding the three-color process by return mail," or "a list, with prices of the articles required to fit up a newspaper half-tone plant, stamp inclosed for the reply," or a query like this one of transferring designs to zinc they must not be surprised at not receiving a bulky reply by mail. Some queries are too trivial to notice, others of such little general interest that space cannot be given them here. From this explanation it is to be hoped correspondents will understand why their queries are not always replied to. Now, as to transferring designs to zinc, a book might be written on the subject and still not describe it so that one might succeed on trying it. If this query refers to transferring pen-and-ink designs to zinc, then it involves a description of the whole process of photo-engraving. If the question is: What is the simplest

way to get designs on zinc? it might be accomplished by drawing the designs in reverse direct on the zinc with lithographic drawing ink. Then, again, the drawings could be made on auto-transfer paper with fluid lithographic ink and transferred to the zinc. If this correspondent wishes to transfer proofs from designs, that are already engraved, to zinc, then it is an entirely different question to answer. Before answering this and similar queries, it must be definitely stated just what is wanted, and as to replying by mail, giving lengthy processes, it is out of the question.

ENGRAVING ON TYPE METAL SELF-TAUGHT.—J. A. Mahuran, Garden City, Kansas, sends samples and this interesting account of how he learned engraving: "I am much interested in the article on 'Drawing for Printers,' by Ernest Knaufft. Wood engraving, as shown in *THE INLAND PRINTER* for March, is especially valuable to the printer in a small country town, as I have proved by experience. I am a



ENGRAVING ON TYPE METAL.
By J. A. Mahuran.

printer, foreman of a small country office. I began engraving by making wood letters to replace those damaged or mashed. I never saw any engraving done nor had any instructions. My tools at the start consisted of what is called a 'Printer's Set,' to which I added a couple of liners and a couple of gravers of my own invention. Coming west, to the 'short grass country' of Kansas, during the years of monetary distress, I found that wood was too expensive, and I cast about for a substitute. For rough work for the newspaper I was frequently guilty of turning upside down a dead patent medicine cut, smoothing it down with my pocketknife and engraving upon it. From this I got the idea of emptying the hell box and worn-out fonts of type into the melting pot and casting it into thin plates in the stereotype box. I found that an engraving made upon such a plate would print with the same effect as type faces—and the difficulty of expense was overcome. I inclose a few prints made from such plates. I do not want to give anyone the impression that I am an 'engraver,' but write this to show what any printer may do. I am not entitled to even the name of amateur, because all I know of engraving is what I have learned by experiences of my own in little country places."

IMPETURABLE.

Queerest ol' feller, I reckon,

Any one ever did see;

Never did worry a secon'

'Bout things that wuz worry ter me.

Tell him that cotton wuz fallin',

Prices jest cut with a knife,

Never would hear him a-squallin'—

He'd whistle, and say: "Well, that's life!"

Bank might go broke with his money—

Leave him a wreck in the strife;

He'd shore find a side that wuz sunny—

He'd whistle, an' say: "Well, that's life!"

An' when, at the last, he wuz lyin'

At the end o' the toil an' the strife,

An' the preacher says: "Ol' man, you're dyin',"

He whistled, an' said: "Well, that's life!"

—*Atlanta Constitution.*

FRED C. NASH, CARICATURIST.

FRED C. NASH, who draws pictures for the *Detroit Journal*, is a caricaturist whose work has attracted more than local interest, and promises to speedily land him in the front rank of newspaper illustrators. He draws your picture while you wait, and makes you so ridiculous that at first sight you hate yourself. Then you catch the humor of the thing and find the likeness so lifelike that you laugh at yourself and declare the artist a good fellow after all.

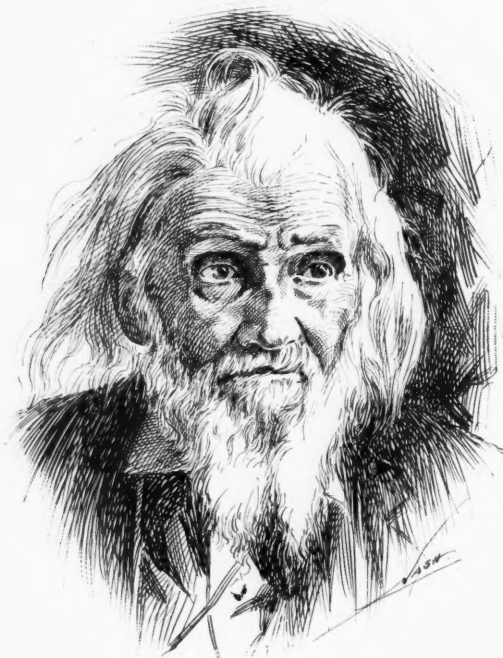


FRED C. NASH.

Mr. Nash made his "first appearance" on earth in Detroit twenty-four years ago. He drew from nature as an infant, drew sleds for his companions a little later, and drew public attention to his clever sketchwork while still a student attending the high school. A thief had been stealing from the cloak-room, and Nash drew his portrait from

memory so faithfully that the police drew the thief from ambush and carefully locked him up. Next he annexed himself to the *Evening News* staff, attending an art academy evenings. He also served a brief period on the *Press*, of Grand Rapids, Michigan.

Most of Mr. Nash's caricatures have been of local characters—men prominent in the municipal and political life of

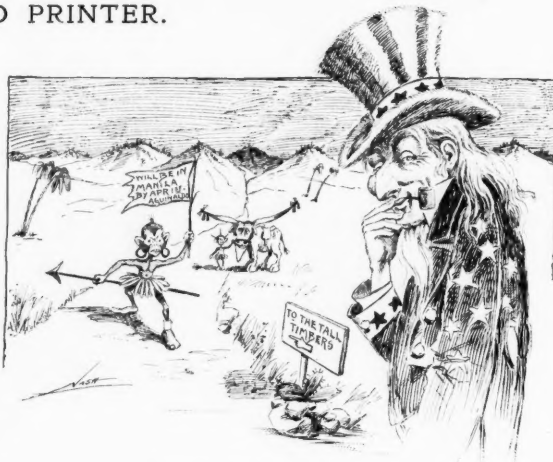


HEAD OF AN OLD MAN.

Drawn by F. C. Nash.

Detroit—but occasionally he has wandered into the wider field, and made pictures of national celebrities which have won modest renown. A visit from Mr. Nash is esteemed an honor alike with the solons who do business for the State of Michigan, in Lansing, and the aldermen who control the affairs of the city government of Detroit. All extend to the young artist a cordial and open welcome, with the secret, unexpressed hope that his shaft may strike "the other fellow."

Mr. Nash's work is not wholly confined to caricature. He has made clever sketches in other lines as well. His



"PSHAW! ISN'T HE THE CUT-UP!"

Drawn by F. C. Nash.

decorative feature headings for the theatrical column of the *Saturday Journal* show him to be capable of serious work. Some of his cartoons have also attracted attention, and, taken all together, Mr. Nash bids fair to some day occupy a front rank place among the newspaper illustrators of the country.

THE INLAND PRINTER shows some specimens of Mr. Nash's work. The caricatures are those of members of the Michigan Legislature.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, \$1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

TO GIVE BLACK INK A BRONZE OR CHANGEABLE HUE.—P. A. R., of Litchfield, Illinois, desires information regarding the above. He writes: "Can you give me a recipe for giving black inks a bronze or changeable hue. Don't give me a recipe to make a tubful. I only want about half a pint." *Answer.*—We give you proportions for a small quantity of the mixture, as it would hardly be safe to attempt



HOW EMPEROR WILLIAM MIGHT STRENGTHEN HIS SPANISH FRIEND IN THE PHILIPPINES.

Drawn by F. C. Nash.



A MICHIGAN LAWMAKER.
Drawn by F. C. Nash.

ture in a glass bottle, corked, to exclude air. It can be applied to inks at any time.

REMEDY FOR SLURRING ON UNIVERSAL JOB PRESS.—A correspondent writes: "Last December some one from Minneapolis wanted a remedy for slurring on Universal press, and was told to tie corks between the grippers on strings, etc. I can give him another little hint. On the Universal press there are two extensions downward on the casting to which the platen is fastened, one on each side. When the platen rolls forward toward the impression point, projections on these extensions come in contact with the under side of its track, and make the platen travel the last three-quarters of an inch of its path toward the form in a straight line. (This is one of the finest features of the press.) These projections are provided with small pieces of steel, fastened by screws, which can be taken off and cardboard put under them to take up wear. Don't get too much under or you may break the press. If you get them right the press cannot very well slur, unless there is something else pretty badly out of order."

DIRECT OR INDIRECT MOTOR ATTACHING; WHICH DO YOU ADVOCATE?—F. F., of Boston, Massachusetts, writes: "I am thinking over the question of what way is best for me to attach motors

less. Take about half a pound of gum shellac, and dissolve it in one quart of ninety-five per cent alcohol or cologne spirits. The shellac will require twenty-four or thirty hours to dissolve. When dissolved, add to this $4\frac{1}{2}$ ounces of aniline red, and mix same thoroughly. It will be ready for use in the course of a few hours. The quantity used in the ink must be carefully proportioned. This mixture may be combined with any dark-colored inks to produce a rich hue. Keep the mix-

as compact, but it is a safe and economical method, for the simple reason that if an accident happens to the motor or press, it can be attended to without the inconveniences certain to arise where the motor is attached direct. Besides, we believe that the system advocated is easier on motor and press, the press being started very smoothly, evenly and without jar; and if at any time the armature should become injured, the motor may be instantly opened, the injured armature removed, and a new one inserted in its place. The same may be said with regard to accident or injury to the printing press. Motors differ, however.



A MICHIGAN LEGISLATOR.
Drawn by F. C. Nash.



PINKIE CONNORS.
Drawn by F. G. Nash.

MAKE-READY OF "THE BRITISH PRINTER."—J. J. S., of New York City, makes the following inquiry: "I am not a pressman, simply a young man emerging from apprenticeship as a job compositor. I get the *British Printer* regularly, and also *THE INLAND PRINTER*. I could not be happy without them, because they form a part of my practical self. Now, I am anxious for the

opinion of the editor of 'Pressroom Queries and Answers' as to how the *British Printer* is made ready for press: is the presswork done from soft or hard packing? I have been given to understand that most of the presswork done by English pressmen is from soft packing—blankets; hence ask this question." *Answer.*—The *British Printer* is made ready in much the same way as American pressmen make ready their productions, by hard-packed tympan and cut-out overlays, this method having been found the most effective and successful. Since English printers have adopted American systems of make-ready, they have almost revolutionized the art of printing in their own and surrounding countries.

WANTS TO KNOW HOW TO PREVENT OFFSETTING WITHOUT SLIP-SHEETING.—"A Reader," of La Crosse, Wisconsin, writes: "I am troubled considerably by heavy forms (both color and black, but principally color) offsetting on calendered catalogue work, necessitating 'slip-sheeting,' which consumes too much time and labor for fast work, and also lessens profits consider-



ANOTHER LEGISLATOR.
Drawn by F. C. Nash.

to printing presses. Can you, conveniently, oblige me with your opinion in the 'Pressroom Queries and Answers?' In other words, which do you advocate: direct on press, or indirect by short belt from motor to press?" *Answer.*—The writer prefers to attach the power from the motor by belting to pulley on the press. It may not look as neat or be



LARRY DUNN AND G. S. BOOTH.
Drawn by F. C. Nash.



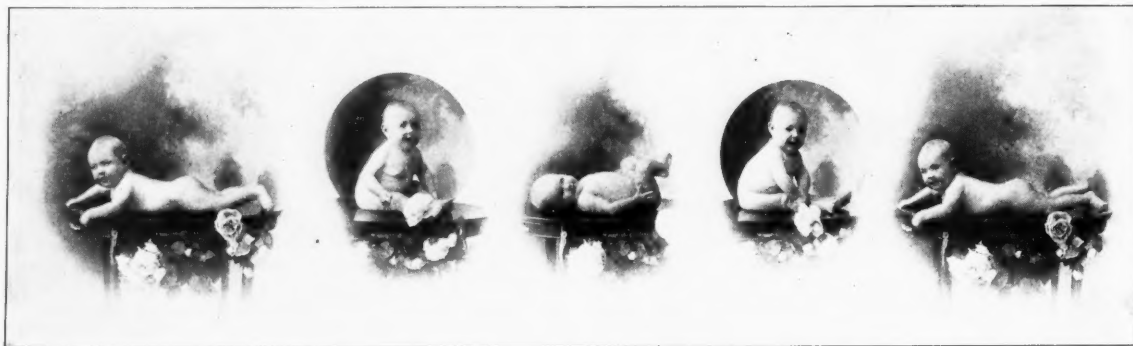
EVANGELIST DWIGHT L. MOODY.
Sketched from life by F. C. Nash.

ably. The inks used are of fairly good quality; the press is a two-revolution, fly delivery. I have used different kinds of varnishes and dryers, but, as yet, have not succeeded in finding anything that would answer the purpose." *Answer.*—There is no practical way of overcoming offsetting of ink on calendered paper, printed on any kind of press, *when the form is heavy*, unless by slip-sheeting. We have overcome the difficulty by the aid of good rollers and *fairly strong ink run as close to color as possible*. Of course, if there is electricity in the paper there will be offset, as that will draw the sheets together, in which case sheeting is absolutely necessary. Reducing the ink, either by varnishes or dryers, will not aid you; rather send a sheet of the paper (showing kind of work to be printed) to any good ink-maker, mentioning the probable speed the press is to be run at, then he will be able to furnish the *proper consistency* of ink, and thus avoid offset.

TROUBLE WITH THE DELIVERY CYLINDER.—A. E. E. S., of Wilmington, Vermont, has sent us several strips of paper, cut from his newspaper, which shows the tearing about which he complains. He asks: "Can you tell me what it is that tears the edges of the papers on a tapeless delivery — drum-cylinder press? I have placed both sets of grippers in every position possible, and have set the delivery wheel forward until it took a piece out of the tympan; and then back until it would not catch the paper at all. Have set the forms forward, then back; have run with all kinds of gauges and paper, and still the infernal thing teareth. This is about the only thing out about an otherwise excellent press, and can probably be remedied; but no one in our office is able to do it. If you can tell what will stop the tearing, it will render the chances of heaven much greater to at least three of the force." *Answer.*—You have, evidently, gone through the whole gamut of experiments; but in the midst of your trying trouble, why did you not write to the

good, displaying care and experience, especially when contrasted with A. In the absence of fuller information as to the need of requiring the darkness (shading) on the lower part of the ewer lighter, we are of the opinion that it is about right as here shown. But as you ask the question, "Can the darkness on the lower part of the ewer be obliterated to any great extent?" we say, yes, indeed; by overlaying the solid ground around it more strongly, almost every trace of the darkness you allude to can be got rid of, or toned down to a phantom shade, if so desired. Had you mentioned whether this job was to be printed in colors, we might then have been better able to say how near correct the tint color shown would have been for the purpose intended.

TO KEEP INK FROM DRYING ON PLATE AND ROLLERS.—"A Pressman," writing from St. Charles, Missouri, asks: "Will you kindly give, in 'Pressroom Answers,' a formula that will keep ink from drying on the ink plate and rollers of a job press. The press frequently stands idle for several days, and when wanted for use the ink on the plate and rollers is so dry that it is very difficult to wash it off." *Answer.*—We believe our correspondent lacks in experience one of the first prerequisites to pressmanship, and that is that the printing press is not the proper place to keep rollers when not in use for several days at a time; therefore do provide a small box or cupboard, with sections, for holding the rollers when not in use. This box should be kept closed to keep out dust and dirt, and the rollers should be put away clean, or a coating of machine or lard oil rubbed smoothly over the face and thus left until desired for use again. The ink disk or plate of press should *always* be cleaned up after use where the press is to stand for days. We know that it is much more easy for a careless workman to leave his rollers rest in the press than to take them out and place them where they will be ready and fitted for good printing when necessary; but it must also be very annoying to him to have to



"I MOVE THAT THE MATTER BE LAID ON THE TABLE."

Photos by Stockel, Los Angeles, Cal.

builders of your press, as they, of all others, would be most able and willing to help you out. Some one has, probably, been "monkeying" with the delivery cylinder until it cannot be properly set, unless it is taken out, the drum brought to its discharging point, and the delivery cylinder let into its correct gearing. To do this right, and to avoid risk, it is advisable to get an experienced pressman or a capable machinist from the — works. At this distance it is impossible for us to advise further without risking mishap.

OPINION WANTED ON MAKE-READY.—C. H. J., of Trenton, New Jersey, desires our opinion on a 11 by 13½ plate make-ready, regarding which he says: "I send you herewith two prints of a half-tone cut. Print A, before make-ready; print B, after make-ready. Can print B be improved upon? Can the darkness on lower part of ewer be obliterated to any great extent?" *Answer.*—The make-ready on B is really

spend an hour's time in a vain effort to thoroughly clean off a coating of old, dirty and hardened ink from press and rollers. "Get a move on you," and establish a system whereby you shall have a "place for everything and everything in its place," for what is worth doing at all is worth being well done.

PRINTING SIZE PULLS OFF ENAMEL ON PAPER.—A. C. K., of New York City, has sent us a printed sheet showing the defects he complains about. White bronze has been used; a portion of the design has a solid ground which requires considerable size to make it show that effect. He writes: "Inclosed please find a sheet of bronzed labels which we printed. We have a lot of trouble, when printing this class of work, to prevent it from peeling the paper. Have tried all sorts of remedies, but nothing has proved a success. Have tried different grades of paper and different inks. Could you sug-

gest a remedy?" *Answer.*—The enamel on the paper is excellent, and its holding quality beyond fault, as a thorough test of both essentials demonstrates. There does not appear to be any just reason why the enamel should peel, unless you are using too strong a size, or running the press too fast to allow the sheets being held to the platen after printing. In both such cases, then, the size could not affect it otherwise than as you say. Another cause can arise, and this is, perhaps, the true one: too much sizing is carried, in consequence of which the form becomes filled up, and perhaps the press is allowed to stand while a number of printed sheets are being bronzed. In such a case the ink is allowed to dry somewhat, and thereby becomes too tenacious to leave the form easily and without undue "pull." If none of these causes are correct, then mix into the ink-size a small piece of Castile soap, or lard, before applying to the rollers; thor-

from Electricity in Paper,' is erroneous when it says 'the cause of electricity in paper is frost,' because we have it in the web on machine, in manufacture, so strong as to give out visible sparks. and it is at a temperature of ninety degrees, more or less, and often when cutting into sheets gives trouble by adhering to revolving knife; therefore, it would appear that your correspondent from Canada is not fully posted on electricity in paper." *Answer.*—Both are correct in the opinions expressed; but with this difference, the manufacturer has to contend with electricity by reason of velocity and friction of machinery in all degrees of temperature of mill, and the paper retains the storage of electricity in a less or greater measure until the sheets are separated at the printing press. All pressmen know that during cold and frosty weather electricity in paper is more prevalent than during summer weather. Our Canadian correspondent sug-



FIVE PHOTOGRAPHIC STUDIES IN EXPRESSION.

Photos by Steckel, Los Angeles, Cal

oughly incorporate these with the sizing. Put an overlay on the solid portion of the three panels, and bring up the form more evenly on the face.

NEWS INK OFFSETTING.—R. R. B., of Citronelle, Alabama, says: "We have trouble with a certain manufacture of news inks offsetting. Can you please give us a remedy for it? We did not have any trouble with the inks of a former maker, but this may be a bad can." *Answer.*—It is difficult for us to say what is necessary to put into the ink as a remedy to offsetting in your case. The manufacturers of the ink complained of are highly skilled people and would, no doubt, be able to enlighten you, if you sent them the label that is pasted on the can of ink you speak of. By this means they can ascertain whether it is fitted for newspaper work on the press you employ to print on. There are a variety of grades of news inks made by all first-class manufacturers, each one of which has special adaptation to press, paper and speed run. An inkmaker, with proper data before him, can generally suit the most exacting requirement. In the present case, however, we suggest that you add a small quantity of kerosene oil; mix this with the ink and carry the color a trifle weak on the sheet. It is just possible that your form rollers are not in good condition; perhaps too old or too hard, and that you are, consequently, carrying too much color. This cause happens too often; and because of this the "ink man" has to take all blame, while the careless man in the pressroom stands on his dignity and simply says "the ink is no good." When news ink is quite thin, and inclined to offsetting, leave out the kerosene oil and substitute a small quantity of drier in the form of copal varnish, which can be obtained at any store keeping painters' supplies.

ABOUT THE CAUSE OF ELECTRICITY IN PAPER.—A gentleman connected with one of the leading paper houses in Holyoke, Massachusetts, says: "That article in the department of 'Pressroom Queries and Answers,' entitled 'A Relief

gests a simple way to get rid of the annoyance during cold weather, which, upon trial, has afforded him relief. Now, if the papermaker had told us how to get rid of electricity instead of assuring us that it existed in the mill up to ninety degrees, when the calendering rolls were running at very high speeds, he would have conferred a great benefit on the users of paper. This is the paramount object from the printer's standpoint, as he cares little how electricity gets into paper; he wants some one to assure him a means of eradicating the nuisance.

HOW TO PREVENT INK FROM RUBBING OFF ENAMELED SURFACES.—D. P. S., of Ypsilanti, Michigan, has sent us samples of printed labels on glazed paper, regarding which he writes: "We would be pleased to have you, through the columns of THE INLAND PRINTER (and if possible in the next issue of same), inform us if you know of any way by which we can print on glazed paper, like inclosed samples, without having the ink rub off? We are having a great deal of bother with labels like inclosed, which were printed over three weeks ago, and you will find that by rubbing your finger over the surface of the ink it will come off." *Answer.*—The quality of blue ink used on the glazed paper is not suitable for the purpose intended: it lacks color body, by which is meant that either the ink has been reduced too much with thinning varnish in the pressroom, or has not been of fine quality when purchased. This ink can be made to "hold" better by adding to it a few drops of copal varnish; but as the ink is now too greasy in results obtained, because it is too thin, we recommend that a firmer ink be substituted, and a few drops of copal or a half-and-half mixture of dammar varnish and boiled linseed oil be thoroughly mixed with the ink when ready for use. Reducing varnish helps to weaken the tenacity of inks printed on glazed surfaces, because the varnish matter becomes absorbed by the enamel filler, so that the color matter is left on the surface without anything

strong enough to hold it firmly on the paper. Thinning varnishes should not be trifled with by inexperienced persons, for the reason that the best qualities of printing inks are ever liable to be ruined by overadulteration in the press-room, and as good printing on enameled surfaces on paper or cardboard is always more or less experimental, even with the skilled workman, it will be apparent that the novice or the feeder is not the right person to intrust with "doctoring" printing inks.

WANTS FORMULA FOR PRINTING ROLLERS FOR ENGLISH CLIMATE.—J. B., of West Bromwich, England, writes: "Will you be good enough to tell me in the columns of your valuable journal, conducted by 'Pressman,' what you have found from experience to be the best recipe for rollers? With a climate like our English one, which consists chiefly of *samples* of hot and cold weather, roller-casting is quite a problem; today they work beautifully; tomorrow they may be too hard or too soft. During the past few months I have been watching with interest the working of some American rollers which are in a two-revolution press imported from your city, and they certainly have favorably impressed me. Probably you can give me an idea or two as to their manufacture which would be advantageous. The composition is transparent, very durable and unaffected by temperature. It may interest you to know that THE INLAND PRINTER is a big favorite with the staff of this establishment." *Answer.*—For a set of form rollers for a cylinder press soak in clear water nine pounds of clear and brittle glue; when soaked about half way through, spread it out on boards until the moisture has penetrated through the cakes of glue and the surplus water drained off. The glue should then be placed in the melting kettle and allowed to melt; after this has taken place and it is on the point of boiling, add three gallons of treacle, and let this be stirred through the glue and allowed to slowly get to the boiling point. When the mass becomes quite hot, skim off the froth and dirt that floats on the top, and then add two pints of crude glycerin and two ounces of venice turpentine. Mix these well into the composition a few minutes before removing the melting kettle from the fire or steam heat. While the composition is being prepared see that the roller molds are clean, well oiled with lard oil, and comfortably heated so as not to chill the material; when all is ready, slowly pour the composition into the molds. The rollers may be drawn from the molds in about ten or twelve hours after pouring.

PRINTING WHITE INK ON MAGENTA COVER PAPER.—J. F. O'B., of Colorado Springs, Colorado, has been attempting something hard in the line of white lettering on a red ground. Here is what he says about his experiment: "I inclose you copy of book cover, printed in white ink, with which I am not satisfied, and wish your advice in the 'Press-room Queries' department as to how to improve it. When the ink was freshly printed it had a bright silver sheen, and looked much better. I wanted to give it another impression after it had become dry, but as it was a rush job, I was not allowed time to do so. The copy sent has two impressions, but these were given within half an hour of each other. On dark green color of the same stock it looks much better, but not quite satisfactory." *Answer.*—To succeed in producing a satisfactory result with white ink on almost any colored ground is very difficult; indeed, it is barely possible to do so. In the present case, your selection of a trying magenta for white lettering was unfortunate for you as well as the result, and the second printing being so close upon the first one was again unfortunate, because the white ink did not have sufficient time in which to become dry. In lapping colors, make it a rule to let each one dry thoroughly before running another one over any of them; in this way you may build up a color to greater density. The white ink used on this cover lacks opacity—density—and because of this the

job looks "sickly." If you had used a better white ink—one with the requisite named—you would likely have been more successful. Such a quality of ink may be purchased for about \$2.50 a pound. The trying rays of the deep red have absorbed those possessed by the white, and left a greasy looking print. You could have slightly improved the degree of whiteness if you had rubbed over the fresh prints with fine Irish magnesia—a mineral silver white—applying it like bronze powder, and, after it had dried, dusted off the surplus left on the paper. Much of your cause of failure to produce better results may be attributed to the inappropriateness of the white ink employed. Inferior goods never give satisfaction where superior work is desired.

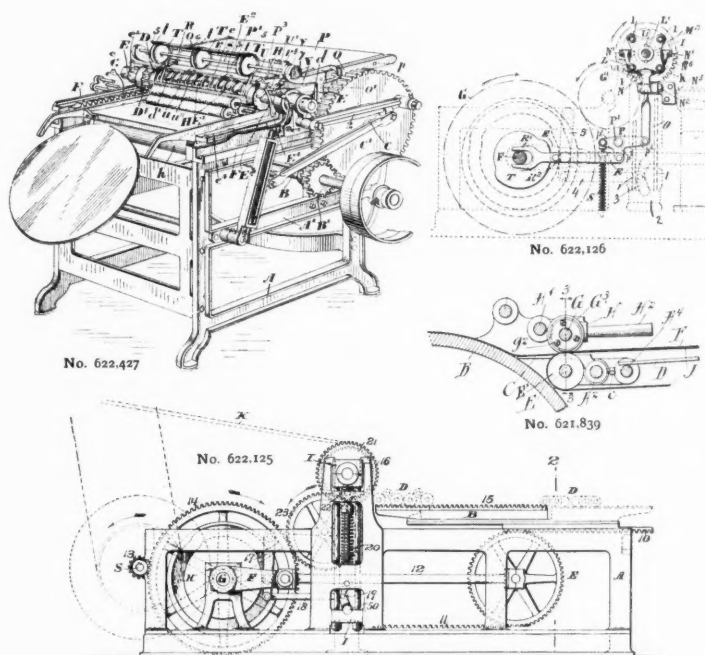
THINKS THERE IS TOO MUCH WEAR ON CAMS.—J. E. L., of Johnstown, Pennsylvania, writes us regarding a modern-built job press as follows: "If you can give me an answer, through the columns of THE INLAND PRINTER, to the following question, I would be pleased if you will do so. I have a modern-built jobber, 14 by 20 inches, and the large cam gear wheel wore so much in the cam-roller track that I had a new one put on two years ago, and it is wearing badly. The press company can give me no reason for it. I use the best of oil, and always keep it well oiled. I print some heavy forms on it, but do not think it should wear that way." *Answer.*—We hardly understand your question as laid down; but will give you an answer that fully fits the case of a "stud" wearing small and often flat in making its circuit in the large gear wheel of a job printing press. This large gear wheel has a cam (stud) roller track on the side next to the frame of the press. It (the track) is eccentric in shape, and actuating in this eccentric-shaped "track," the cam stud revolves and, at times, wears down irregular and flat. This, we assume, is the heart of the complaint made by our correspondent. If we have diagnosed this correctly, we will proceed and add that the wearing down to flat sides on this stud arises from several causes, notably, the lack of good lubricating oil. We grant that you have applied oil to the stud; but did you succeed in getting it *behind* the steel-faced thimble on the stud? There is a small oil-hole on the stud, which forgetful folk too often overlook and simply flood the cam track with oil, allowing the stud to take care of itself. *This stud must be kept clean and free at all times*, so that it may revolve freely in its eccentric path, for it has an important function to perform. Now, we do not contend that this treatment will prevent wear, but it will add longevity to its ability to withstand a great deal of hard work. And now we are going to make a statement which may "nettle" some of the job press builders; it is in regard to the cause of the two parts of the press mentioned wearing away unnecessarily fast; and that is the *combination of metals* made use of in the construction of the large cam gear wheel and the stud which is actuated by its movement. Any competent metallurgist will tell us that steel and cast iron do not harmonize when their surfaces are brought together, as in the case of the steel stud and the cast-iron gear wheel, wherein the stud revolves and travels in the eccentric trough of the gear wheel; because the cast-iron surface will destroy that of the steel surface, by cutting, wearing down and eventually flattening or ridging the harder metal. This may sound contradictory; but the fact of unnecessary wear between the parts alluded to in this complaint should be set down to the cause of inharmonious surfaces of metals. Every pressman who has run presses constructed as here described must have noticed how quickly the stud has worn down and become flattened, as compared with wear on other parts of the press. Two cast-iron surfaces wear smoother and better than one of steel against one of cast iron.

PATENTS.

In patent No. 622,125, by Luther C. Crowell, of the Hoe Company, a mechanism is shown for driving the cylinder of

a press at a uniform speed, by means of gears 23, 14 and 13, from the main driving shaft. The bed-motion is that familiarly known as the Wharfedale, or railroad gear, which drives and reciprocates with a crank movement, traveling fast at the middle of the printing stroke and slowly toward and from the points of reversal. When the printing stroke begins, the bed is thrown out of gear with its driving mechanism and into gear with the bed, thus securing exact speed with the bed, and as the change is made when both bed and cylinder are traveling at the same speed, it is accomplished without jar or strain to the mechanism. In a companion patent, No. 622,126, is shown the mechanism for transferring the cylinder from the direct-driving gears to the bed-driving. The cam in the large gear G moves the arm R, and the bell-cranks P and N², throwing a clutch on the cylinder-shaft, and making the transfer.

Robert Miehle's latest addition to printing-press conveniences consists of a rotary cutter for a cylinder press, patent No. 621,839. He places the circular knife G³ on a shaft G,



and cuts the sheet directly after its removal from the cylinder B by the stripper-fingers, as it passes onto the traveling tapes J.

The cylinder job press shown by F. J. Harbridge as patent No. 622,427 is an interesting mechanism. The cylinder travels back and forth over the bed, which latter is stationary, except that it is lowered on the return stroke of the cylinder. The sheet is taken from the feed-board, smoothed by fingers, gripped at the head and clamped down at the tail, and also held on by tapes, thus confining it positively. When the sheet is printed it is carried back by the cylinder and slid under the feed-table. Such a machine would be in demand, but there are difficulties yet to overcome. The experience of press builders is that a cylinder of such small diameter almost invariably produces so many wrinkled sheets as to make it impractical. The disk distribution is objectionable, as it will not give good distribution on the corners of a full form. It is also undesirable to deliver the paper out of sight of the feeder. If the inventor can remedy these points he will have a machine calculated to meet a "long-felt want."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

PRICE OF METALS.—Regarding the future price of electrotype and stereotype metal, a prominent dealer says: "The American Smelting and Refining Company, which has been recently organized, practically controls the production of desilverized lead, and the general opinion is that the price will be gradually advanced to a higher level." The increased demand for tin has advanced the price about 10 cents per pound, and the visible supply is constantly decreasing. In view of these facts, the "slump" in metal which has been freely predicted in some quarters will not be likely to materialize.

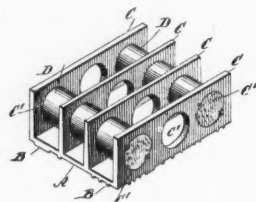
BRITTLE STEREOTYPE METAL.—E. R. H., St. Paul, Minnesota, writes: "Can you tell me how to fix my stereotype metal? It has become so brittle that a book plate dropped on the floor will break like a piece of glass. A friend of mine told me to mix old electrotypes with it, but the mixture does not work well, as it seems to cause shrinkage." *Answer*.—Mix pure lead with your old stereotype metal until a strip of it poured out on an iron plate and cooled will bend considerably without breaking, and the grain becomes fine and smooth. Do not mix electrotype metal, which contains too much tin and causes shrinkage on cooling.

HOW TO ASSAY A COPPER SOLUTION.—S. T., New York City, writes: "Can you tell me if there is any way to measure the quantity of copper in an old solution? The specific gravity of the solution is 23 degrees Beaumé, but I have no means of ascertaining how much of this is due to metal and how much to acid." *Answer*.—There are two ways of measuring the content of copper in a solution, both of which require accurate instruments and the facilities of a laboratory.

The simplest and best method is that of electrolysis. A very delicate and accurate scale is required, capable of measuring 1/100 of a grain. The process is described by McMillan as follows: "A platinum dish about 3/4 of an inch to an inch in height and about 3 inches in diameter forms a convenient cathode, at once holding the solution and receiving the deposited metal. The anode consists of a circular plate of stout platinum foil about 2 1/2 inches in diameter, with several perforations to allow gas to escape from beneath it. The platinum sheet is fastened horizontally without solder to the end of a vertical platinum wire, attached to the positive pole of the battery, the platinum dish making contact externally with a copper wire attached to the negative pole. Instead of this, a cylinder of platinum foil may be used as a cathode, being suspended with its main axis vertical within a small beaker, the anode consisting of a coil of platinum wire placed within the cathode. The object of the electrolytic method is to continue the action of the current until every trace of copper is precipitated on the platinum cathode; and as the latter should have been weighed previously, the increase of weight shown after deposition

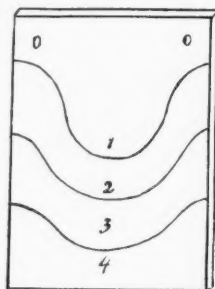
gives the number of grains of metal in the quantity of solution taken. It is possible to separate every trace of copper from the solution, so this method may be made to give absolutely accurate results. Half an ounce of the liquid may be employed and electrolysis is continued until the liquid is decolorized, and a drop removed from it strikes no blue color with an excess of ammonia."

WILLIAM T. BARNUM has just been granted a patent, No. 622,939, on his electrotype with a ribbed base, cored with wood, which was introduced a year or more ago. Where wood is objected to for strengthening the holes, metal strengtheners may be used.



No. 622,939.

HAD TROUBLE WITH HIS SOLUTION.—An Ohio correspondent writes as follows: "Some time ago I sought your advice concerning my electrotype solution, which advice you very kindly gave me in several communications that passed between us. I promised to let you know how I got along. I am not sure whether I told you how the solution worked which was recommended by the manufacturer of my dynamo, but I will endeavor to do so in this note. The water I used in making the solution was boiled and filtered. I then added 18° of bluestone and then 3° of acid and let it stand over Sunday. Started up with four cases in vat as far apart as allowable. Copper came on at first fairly bright, but soon commenced to burn all over cases. Put in four more cases, making eight cases in all, which filled up the vat and necessitated moving cases nearer to anodes and resulted in the whole lot getting burned. (You will understand that this is with a quiescent solution.) By stirring continuously better results were obtained. I then reduced speed of the machine and consequently the voltage, that is, from 2 volts to 1½ volts. By stirring occasionally a good deposit was obtained, but still burned around edges. I had put in new anodes, same size as cathodes, and when I examined them after running a while they presented a very peculiar appearance. The accompanying sketch will, I think,



serve to illustrate the appearance of the anode. In the space marked No. 1 it was covered with an almost black slime. In No. 2 it was dark red until nearing space. No. 3 it was quite reddish in color, and in No. 4 or around edge of lower half of copper it was a nasty greenish tint—the same condition existing even after E. M. F. was reduced. I then washed off the anodes and found that the whole copper presented a galvanized appearance such as may be seen on galvanized iron, only that this had its natural color, of course. Around the edge where it was coated with green slime the copper was exceedingly bright and had been eaten off faster than middle of anode, which was of a duller red. The whole surface was covered with little lumps of impurities, as I take them to be, which seemed to resist the erosive action of acid and current. I have since reduced the solution to 18°, as you advised, which works very well indeed. I do not think it advisable to run one any stronger unless equipped with an agitator or some means of keeping the solution moving. My coppers now are not clean when in solution which I put down to impure metal. They are always covered with more or less dark slime, but are washed every day. I had almost forgotten to add that before reducing density of solution it had begun to crystallize on anode.

It proved conclusively that I could not use 18° of sulphate in that tank. I trust that this will be of interest to you and perhaps of some help in assisting others in need of advice."

DOES AGITATION ELIMINATE RESISTANCE?—A Michigan correspondent inquires "if the object of agitation is to eliminate resistance from the solution." While agitation is a practical and useful aid to the deposition of metals, and is recognized as such by all electrotypers who have given it a trial, as well as by all the great copper refiners of Europe and America, its chief value consists in the fact that it promotes uniformity in the composition of the solution, aids in the diffusion of metal in the solution, and, when a strong current is employed, prevents to a certain extent the formation of nodules, excrescences and streaks on the cathode. It also minimizes the tendency to polarization and promotes purity in the character of the copper deposited. If inequality in the composition of the solution tends to increase the resistance of the solution, then agitation, by promoting uniformity, would diminish the resistance to just that extent. It is doubtful, however, whether the mere fact of giving motion to a solution adds to its conductivity. In other words, if an agitator should be introduced into a depositing solution which had previously been employed for electrotyping without agitation, and if no change were made in the content of acid or metal in the solution or in the speed of the dynamo, the increase in the rate of deposition would probably be inappreciable. It should be understood that some motion always takes place in the solution whenever deposition is going on. Without motion there could be no diffusion and without diffusion there could be no deposition, for it is obvious that there must be constant renewal of metal in the solution next the cathode, as otherwise it would soon become exhausted. This motion is caused by the sinking of the heavy liquid next the anode and the constant rising of the liquid next the cathode where it is deprived of its metal, and consequently becomes lighter than the surrounding liquid. This motion, together with the stirring of the solution occasioned by the immersion and removal of the cathodes, is sufficient for the diffusion of the metal when a current of low density is employed. It is true that a solution undisturbed for some time will become more acid at the top than at the bottom, and, therefore, more conductive at the top than at the bottom. Yet it is doubtful if the total resistance of the solution is very much affected by this condition. Granting that agitation would diminish the resistance of the solution to a slight extent by promoting uniformity, it is certain that it does not influence the resistance beyond this point, for frequent tests have demonstrated that the current strength measured at the electrodes remains unchanged whether the agitator be in operation or not. But if the agitator does not in itself increase the rate of deposition it enables the operator to increase his current and thereby accomplish the purpose of a faster rate. v Hübl found by careful laboratory tests that the current strength could be increased about fifty per cent when the bath is kept in gentle motion. This statement is very conservative and probably means that the current may be increased fifty per cent without changing the character of the copper or causing waste of power by polarization. If no consideration be given to economical working, there is no doubt but the current may be increased far beyond the fifty-seven amperes per square foot which he gives as a maximum.

CONCERNING DISCOUNTS.—Upon the subject of discounts George H. Benedict, of Chicago, who has the happy faculty of a clear discernment and of forceful presentation of printing-trade problems and their remedies, has issued a circular letter to the trade in which he claims, in answer to a suggestion that printers and engravers are entitled to and should have an extra discount on electrotyping, that it is, and has been proved by past experience, impossible to have one price for the consumer and another price for the middleman,

whether he be a printer or engraver. The one particular reason why it is impossible is in the fact that all electrotypes are made to order; as a consequence, goods cannot be manufactured for future demand or sale. There is practically no wholesale feature in the business. When large numbers of electrotypes are made from one pattern, the quantity discount is a factor in the price, and the consumer knows well how to use a large order to induce price-cutting. It may be unfortunate that the public is so well posted on the discount on electrotypes, but it will be well to inquire into the matter and discover where the fault lies. Is it the electrotypist who has educated them on this point? Ask any electrotypist how the printer has protected himself in the past. Experience has proven that the willingness of the electrotypist to give printers and engravers a special discount has been the means of disorganizing three associations. The way it has been brought about is this: A few printers ask for a special discount, with the usual argument that they are middlemen and should have a profit, the same as on paper. The request is granted to all printers and engravers, and before a week has gone by the same printers and engravers are donating their special discount to their customers as an inducement to favor them with business. If a customer suggests that he would prefer to order direct, he is told that by ordering through the printer he will save the discount. This he naturally makes use of in talking prices with the electrotypist, and he asks if his money direct is not just as good as to pass through some one's hands. It is the same with the engraver; he wants the profits on electrotypes, but the first time he can make a sacrifice of the discount to secure an order for engraving, how natural it is for him to conclude that it is perfectly legitimate to throw off his profit to make a friend of the customer. He will lose nothing by it, and as it is the regular rate of the electrotypist to engravers, there must still be a profit in it for them, and why should they care? People that are regular users of electrotypes are shrewd; they cannot appreciate when they have an article made to order that they should give a bonus to a third party, and if the third party does not want the bonus, why is it necessary to include him in the transaction? It is a difficult proposition between the electrotypists themselves to maintain uniform prices; personal ambition, envy and selfishness are constantly tempting each and every one of them to make prices that will secure every order that comes their way, and what will exasperate an electrotypist more than to have a printer or engraver take a good order from him and place it with some other electrotypist? And is it not evident that the person losing the order will resent the efforts to take his customer and make it an object for him to return? From an electrotypist's point of view there is but one way to have uniform rates, and that is have uniform rates to everybody that you cannot get more from. One price to the printer and another to the customer means simply an avenue of discord; if the engraver is included, it means another avenue of discord; and if there is more than one electrotypist in a town it will be all discord and open competition. There is no reason why printers or engravers are entitled to a division of profit with the electrotypist on his work. If they want a profit they should add it to the bill, and it is not consistent to object to paying the electrotypist his price when your own business recognizes no scheme of discounts. Can a printer give twenty or twenty-five per cent off his prices to any particular trade, or can an engraver make an estimate on a job and then allow either the printer or electrotypist a handsome discount for acting as the middleman? It is, and always will be, impossible to have favored customers and uniform rates.

DON'T jump to conclusions. Think over the pros and cons. Debate both sides. There is such a thing as voluntary delusion when one is anxious that certain things should be so and so anyway.—S. O. E. R.

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

COST OF PRINTING, by F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages; 6 1/4 by 10 inches on 100-lb. S. & S. C. book paper; cloth bound; \$1.50.

JOHN A. DENNISON, Ada, Ohio.—Your blank forms are very neat indeed.

THE CAMERON *Sun*, Cameron, Missouri.—Your blotter is an attractive one.

CORNWALL *Standard*, Cornwall, Ontario.—Your folders are neat and well displayed.

A. H. CROWTHER, Osage, Iowa.—Your specimens are neat, well balanced and attractive.

HILL PRINTING COMPANY, Eustis, Florida.—Your composition is neat, and the presswork of good quality.

LITTLE ROCK PRINTING COMPANY, Little Rock, Arkansas.—Your letter-head is very good, both as to design and color scheme.

EDMUND G. GRESS, Easton, Pennsylvania.—The Orpheus programme is an excellent one, being both very attractive and artistic.

J. W. WARR, Moline, Illinois.—Your brochure is very attractive, and the presswork and composition evidences considerable ability.

O. C. HANSELL, Adrian, Minnesota.—Your composition is both neat and artistic. The Brank and Enterprise headings are quite unique.

W. S. MORRIS, Seattle, Washington.—Your blotter is very neat. It is well balanced and correctly whited out. The color scheme is a good one.

GEORGE PADDOCK SWAIN, East Providence, Rhode Island.—Your calendar is a very artistic and attractive one. It is quite unique, and reflects much credit.

R. S. PAYNE, South Haven, Michigan.—You are improving in your composition very rapidly. The specimens now before us are very creditable indeed.

R. A. TURNER, Lake Benton, Minnesota.—Your blotters are good as to design, and quite attractive. We are not surprised that they proved to be trade-getters.

Knox County News, Knoxville, Illinois.—Your advertisements are all well and forcefully displayed, and the advertising pages present a very creditable and neat appearance.

B. G. HAMILTON, Ithaca, New York.—The suggestions you make in regard to the bill-head of the Ithaca Lumber Company are good as far as they go, but you do not go far enough. More prominence should have been accorded

"Lumber." "Dealers in" is too large, and the pointers underneath these words should be omitted. Your other specimens are quite creditable.

CHARLES P. DOWNS, Warsaw, Indiana.—Your improvement in the composition on the Bostonian programme is quite noticeable over the reprint copy. Your display work is much the best.

J. SAM THOMPSON, Carlisle, Kentucky.—We reproduced the reprint copy of the Mathers card, example No. 1, and the card as reset by you, example No. 2. You made a great

W. M. MATHERS.
Leading Liveryman and Horse Dealer,
CARLISLE, KY.

TERMS REASONABLE, TURNOUTS FIRST CLASS,
STOCK HANDLED WITH CARE.

Your Patronage Respectfully Solicited.

JOHN W. DUCKWORTH, SOLICITOR.

No. 1.

improvement in the composition, but we think a little more prominence should have been given the line "Leading Liveryman and Horse Dealer." Where you employ type which has

Stock Handled With Care
Turnouts First-class

Your Patronage Solicited
Terms Reasonable

W. M. Mathers,
Leading Liveryman and Horse Dealer

Jno. W. Duckworth,
Solicitor

Carlisle, Ky.

No. 2.

two different styles of capitals, like De Vinne, it is always best to use the same style. We notice you have both styles in one line. We think the name of town was accorded sufficient prominence.

BREWINGTON BROS., Salisbury, Maryland.—You accord too much prominence to such things as "To," "Dr.," "Bought of," etc. Your blank forms are excellent. Your specimens are very good as to plan.

JAY CRAWFORD, Shenandoah, Iowa.—Your blotter specimens are very attractive, the display work and color schemes being especially good. Your other specimens are very neat, well balanced and correctly whited out.

R. V. HICKMAN, Spangler, Virginia.—The body type employed on the folder referred to is not too large. For work of this class, we hold the opinion that 6-point leaded is preferable to 8-point solid. Your specimens are neat.

A. L. GOULD, Babylon, Long Island, New York.—We hope that when we point out defects in your work, you will not consider them as "roasts." We always point out imperfections in order to aid the patrons of this department.

While your card is neat, we think you should have treated it differently. Try the plan of breaking up your reading matter more, and get away from the conventional style.

BERT P. MILL, Correctionville, Iowa.—As a whole, your work is neat and very creditable. Your balance and whitening out are correct. It would have been better to have omitted the rulework border employed on the Danbury Creamery note-head.

A. C., Indianapolis, Indiana.—Your specimens are all very creditable, and are of an artistic nature. We see no serious faults in any of the specimens. Your work shows very plainly that you are devoted to your profession, and give it much time and study.

WALTER OLDS, Chandler, Oklahoma.—You made quite an improvement, both as regards plan and composition of the Charles letter-head, but you came near ruining your otherwise excellent specimen by employing the curved line and ornamentation for "Office of."

FRANK S. JOHNSON, Corunna, Michigan.—Your little brochure is a neat and attractive one, evidencing care and thought in handling of the work. Your commercial specimens are all of a good class, and color schemes harmonious.

EDWARD W. STUTES, Grand Forks, North Dakota.—The *Herald* folder is an attractive and artistic one. The White bill-head is an excellent Jensen specimen. The balance, whitening out and display are especially correct. Your other specimens are very creditable indeed.

THE PEARL PRINTING COMPANY, Washington, Missouri.—The only criticism which we have to make upon your reset letter-head is that the type employed for the names is too large. It is always a good idea to use very small type for this purpose. Your blotters are very good indeed.

T. T. VOLTZ, Hennessey, Oklahoma.—Your blotters are all very creditable as to design, and the composition is of a very good class, but we must call your attention to the fact that you employed too many type faces in conjunction. This is all the criticism we have to make on your blotters.

GEORGE H. LONEY, Government Printing Office, Wellington, New Zealand.—We think you have succeeded admirably in your attempts at "American" style. We think the American much more simplified and requiring considerable less time than the English style. In addition to this, we think the American method of display much more forceful.

EXAMPLE No. 3 shows the card of Mr. George Thompson, candidate for reelection as recording secretary and organizer of Chicago Typographical Union, No. 16. The card is a unique one, designed by Mr. E. M. Colvin, with William C. Hollister & Brother, Chicago. The card was printed on



George Thompson
Candidate for re-election Recording Secretary and Organizer, Chicago Typographical Union No. 16. Election Wednesday, May Seventeenth, Eighteen Hundred and Ninety-nine

No. 3.

pearl-gray stock in a dull shade of olive green. Size of card, 2¼ by 5 inches. It presented a very attractive appearance.

JOHN H. RYAN, Ivesdale, Illinois.—The type employed in the City Drug Store note-head is too large. It takes up too much of the heading. Don't use such large type. On the Morris heading you have employed too many type faces. Six are at least three too many. Don't employ hyphens or

word ornaments in order that you may make long display lines. This practice is obsolete. Your blank forms and the Dunn card are very creditable pieces of composition.

EDWARD A. TATE, Galesburg, Illinois.—Your envelope corner is good as a novelty, but we do not consider it practical. In regard to the folder for the Galesburg Kindergarten Normal School, the specimen with the one-point rule employed for the border is decidedly the best, although both are good. When one-point rule is used, we hold the opinion that other borders worked within the panels is not in good form.

THE COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—We think your customer must have exceedingly poor taste when he says that example No. 4, your reprint copy, was

ment heading of the Pioneer Drug Store is excellent, both as to balance and whiting out. For the vast amount of matter contained on this heading, we think the compositor deserves credit for handling it in such an able manner.

CHARLES MOWER, Golden, Colorado.—Your specimen is very neat and on the artistic order. It would have been better had you omitted the 12-point border, which was worked in red. You should have also employed a 2-point black face rule instead of the parallel rule at the bottom. You certainly deserve a great deal of credit for the manner in which you handled this piece of composition, and we think you have every reason to hope for success in your chosen calling.

CHARLES F. DAULER, New York City.—Your card specimen could have been improved. It presents a rather ragged

OUR SPECIALTIES.

MILK.
BUTTER.
TEA & COFFEE
BULK SEEDS.
COMPRESSED YEAST—
Wholesale and Retail.

ALL BILLS MUST BE PAID ON THE FIRST OF THE MONTH FOLLOWING PURCHASE.

CAIRO, ILLS. 1899

M

Bought of

W. L. BRISTOL,
FAMILY GROCER.

Agent for the Tiger Mower and rake.

Goods Promptly Delivered to all parts of the City.

227 EIGHTH STREET.

No. 4.

better than example No. 5, which shows the job as reset by you. It is rather disheartening to turn out a neat, well-balanced heading like the No. 5 example, and then have one's customer say that it is no better than the reprint copy. There is no comparison at all between the two jobs. Yours is such a great improvement, that we are very much sur-

appearance. We do not like the plan of it, and think the display is not forceful enough. Had you made a panel at the left-hand side of the card and placed therein the wording now occupying the central portion of the card, also the words "Milk Served Daily" and "A Trial Respectfully Solicited," you would have had a better opportunity to display the more

OUR SPECIALTIES.

MILK—Wholesale and Retail.
Tea and Coffee,
Butter, Bulk Seeds.
Compressed Yeast:
Wholesale and Retail.

ALL BILLS MUST BE PAID ON THE FIRST OF MONTH FOLLOWING PURCHASE.

Cairo, Ill. 189

M

Bought of W. L. Bristol,
....Family Grocer....

Agent for the Tiger Mower and Rake.
Goods Delivered Promptly to All Parts of the City.

No. 227 Eighth St.

No. 5.

prised that your customer could not see the difference. The only real fault we see in the No. 5 example is that the words "Bought of" are accorded too much prominence. Your other specimens are very neat indeed.

HAWKINS & ELLIOTT, Hamilton, New York.—The advertisements by Messrs. Ramsdell and Night are well displayed and very neat, evidencing talent in this line of composition. We see no serious faults in any of the advertisements. On some of your commercial specimens we notice a tendency to employ too many bits of border, pointers, etc. We do not think it a wise plan to use these things in profusion. The front page of the Hamilton High-School programme is quite unique and an excellent piece of composition. The state-

important wording. You should always strive to avoid giving to your composition a ragged appearance. It is almost always sure to spoil the looks of any job.

J. R. ANDREWS, Rockett, Texas.—You could have improved the Rockett & Co. heading by employing 8-point De Vinne for the wording "Prescription Druggist." We would have set the word "Prescription" in the center, underneath the firm name, and the word "Druggist" flush to the left with the word "Prescription," employing some small and suitable ornaments after the word "Druggist" in order to make these two lines of an equal length. We also wish to call your attention to the fact that the firm name, in stationery work, is the most important thing in work of this class.

The next important thing is the line of goods or business engaged in. Be careful and do not make your catch lines too prominent.

DICK CRANDEL, Williamsport, Pennsylvania.—The border employed for the panel on the Diamond Wall Cement Company heading detracts from the appearance of the job. Had you put a parallel rule border around the panel, it would have presented a much neater appearance. The Wilson Butz heading has a ragged appearance and the balance is very faulty. We do not approve the plan of employing bits of border, etc., in trying to make a job have a well-balanced appearance. Your other specimens are very neat and creditable. But we prefer to point out your mistakes and weak places in your composition, thinking it will do you much more good.

JOSEPH W. WHITE, Kankakee, Illinois.—The Snow & Co. heading is a good specimen of simplified display, and a very good piece of composition. The Stewart card is out of balance, the ornaments in the upper right-hand corner should have been omitted, and the wording "First-Class Wheels for Rent" should have occupied the corner devoted to the ornaments. In the secondary display, it would have been better had you employed 18-point De Vinne for the wording "Bicycles," grouping "New and Secondhand" in much smaller type above the words "Bicycles." This wording should have occupied the central portion of the card, immediately underneath the name. The street number should have been moved down to line up with the name of town. As to the color scheme for your envelope, we would advise you to use a very light tint of blue for the ornamentation, and a darker shade of blue for the wording.

K. M. CHRYSLER, North Hector, New York.—The two church folders are very faulty as to composition. It is a bad plan to use capitals of Art Gothic for display lines. They are hard to read and anything but pleasing to the eye. On the Reformed Church folder, the type employed in its construction is too uniform as to size, and the display work is not at all forceful. The type used for the times of meeting during the year is entirely too large for such purposes. The best plan for you to pursue in display composition is to put your thoughts to work and determine beyond a doubt which are the important things to bring out, and then set the other portions in type, which will in no way detract from your main display. Pay particular attention to balance, whiting out, and finish. We would advise you to purchase a copy of "Display Composition, Contrast Examples and Criticisms Thereon," published by The Inland Printer Company. It will give you practical examples and guide you in the right way, and we are sure it will profit you far more than the price asked for the book.

HARRY SMITH, Trenton, New Jersey.—Considering the experience you have had, we think your specimens quite creditable. You made a noticeable improvement in the Hartman heading over the reprint copy, but you can still further improve this job, if you ever have occasion to reset it. The balance and whiting out are not very good. The heading has a rather ragged appearance, and some portions of it were made too prominent. We think more prominence should have been accorded "Fine Groceries"; taking this line for the next prominent display after the firm name and setting it in the center of the measure, directly underneath the name, then grouping the rest of the wording around it in smaller type, paying especial attention to balance, would have helped your work out wonderfully. If you have the time, it would pay you to reset this job on these lines, as it is an excellent piece of work to practice on. The Sutphin note-head is fairly good as to plan, but we fear you have lost sight of that important and essential feature in display work, balance. We think the pointers should have been omitted on this heading, as they are more prominent than

the type display. The Sutphin statement is much better than the note-head and quite creditable, and the bill-head is much better than the statement. This heading is very neat indeed, and a good job. We consider this bill-head your best specimen.

Two very excellent examples of simplified artistic display come to us from the White-Evans-Penfold Company, Buffalo, New York. No. 6 is the business card of the company. It was in two printings—the rulework in red and the type display in black, printed on a white card, 5¼ by 3½ inches,

The White-Evans-Penfold Company

PRINTING AND ENGRAVING

AND THE KINDRED BRANCHES CONNECTED THEREWITH

302 Main Street, Buffalo, New York • • Telephone, Seneca 1607


WILLIAM F WHITE •••• JOHN M. EVANS •••• EDWARD PENFOLD, JR.

No. 6.

with a ⅝-inch margin all around. This card is a departure from the usual style, and is certainly a very creditable piece of composition. The No. 7 example is the first page of an announcement circular, which was printed on pearl-gray stock in two colors. The line "Profitable Printing," the initial "S" and ornament were printed in red, the rules and other wording in darker shade of gray than the stock. These

Profitable Printing

**Some facts which may be used to
successfully increase your business,
prefaced by an announcement,
for which your consideration is asked**



The White-Evans-Penfold Company
PRINTING AND ENGRAVING
AND THE KINDRED BRANCHES
302 Main Street, Buffalo, New York

No. 7.

are very harmonious and complementary colors, bespeaking good taste and artistic ability. Mr. John M. Evans, recently superintendent of the printing department of the Peter-Paul Book Company of Buffalo, is a man of recognized talent and ability. We predict for the new firm a large and profitable business. Their plant comprises everything of the newest and best, both as regards type and machinery. The new firm has the best wishes of THE INLAND PRINTER.

NOTES ON MACHINE COMPOSITION.

BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

THE cost of machine composition will continue a "mooted question" until your competitor "catches on."

THE New York *Journal* is to have six additional linotypes, making a total of sixty-three machines. This makes the *Journal* the largest linotype machine plant in the world.

A HELP TO PREVENT SQUIRTS.—By the use of stove polish on the mouthpiece of the linotype, metal will be less liable to accumulate upon it, which is one cause of "squirts."

It is reported that the New York office of the American Press Association will discard all other typesetting machines and add four additional linotypes, making a total of eight in that plant.

A REPRESENTATIVE OF THE INLAND PRINTER recently had the pleasure of examining one of the Goodson typesetting machines in operation in New York, and reports that its work was extremely satisfactory.

THE bill that just passed the Legislature authorizing the publication of municipal notices in four more newspapers throughout Greater New York will give employment to seventy men and a corresponding number of typesetting machines.

THE Simplex typesetting machine is proving to be all that its promoters claimed it to be. From the various reports we hear of it the users are well pleased with its performances. In fact, no complaint has reached us concerning it. A description of the "Simplex" appears elsewhere in this issue.

OPERATORS who do not understand the mechanism of the linotype should keep their hands off. One of these "smart Alecks" recently changed the screws that hold the magazine in position, and wondered why the "blamed old machine" wouldn't work. These screws are set by jigs and must never be changed.

TO CLEAN the metal in a linotype, it has been recommended to use a potato or a piece of green wood. Recently an amateur machinist-operator took a juicy potato, which was proper enough, but he ignorantly ran a wire through it, thus forcing out a drop of juice. . . . Instantly the whole machine looked as if it had been nickel-plated!

DURING the month of April 104 linotype machines were sold. Of these fully eighty per cent were for the book offices. Possibly but few printers realize how rapidly hand composition is being displaced by this machine, but from the evidence at hand one can easily forecast the passing of hand composition upon all straight matter at a very early day.

THIS department acknowledges the receipt of two unusually striking samples of linotype border composition. The designs are original and are the work of Mr. John O. Hall, foreman of the *Evening Telegram*, West Superior, Wisconsin. The entire execution is good and shows a range of usefulness in the linotype which was not contemplated or even suspected.

THE universally adjustable mold recently completed by the Linotype Company is being rapidly adopted by the book users of that machine. Possibly among the entire improvements made upon the machine none appeals more quickly to the printer than this. It remains permanently in the disk

and is adjustable both as to measure and to body, ranging from 13 ems to 30 ems pica in measure and from agate to pica in body. It permits of a change in less than one minute. By its adoption the printer is saved the expense of purchasing a mold for each desired body and will hereafter be required to buy the necessary liners only.

WHEN THE SECOND ELEVATOR IS CAUGHT.—"Operator," Lewiston, Iowa, in a letter, asks: "When the second elevator is caught and the line is dropped into the thin-space box, what shall I do?" *Answer.*—The line-transfer shifter should go back far enough to allow the pawl to hold it until the second elevator comes down and releases it, the proper distance being $5\frac{1}{8}$ inches from the left side of the intermediate channel frame—to be set by eccentric pin in line-transfer lever roller.

MR. CHARLES BOTZ, editor of the *Sedalia (Mo.) Journal*, is the inventor of a new typesetting machine, which is said to be particularly adapted to meet the needs of the smaller country offices. It is unique in that it requires no power outside of the compositor, who can set at will a word or line of italics, caps or small caps, as well as lower-case roman. The machines can be made to sell for \$300 each, and one machine will do the work of two swift compositors. Mr. Botz has secured three United States patents, and will, in a very few weeks, be able to furnish all necessary information about this interesting machine, which he is withholding at present, pending the granting of foreign patents. But in the meantime he is willing to assure the public that the machine is all that is claimed for it—just the thing for a country daily or weekly, and within financial reach of every publisher.

TO PREVENT MACHINE STOPPING WHILE CASTING.—S. W. L., Pittsburg, writes: "One of our machines almost comes to a stop while the line is being cast. How shall I remedy it?" *Answer.*—It would be necessary to examine the machine to ascertain the particular trouble. When machines are new, the brake, or leather collar, on the mold-gear shaft sometimes works stiff, and should be loosened. (We take for granted that the mold or pot adjustment has not been meddled with.) If the main clutch spring is weak, that will also cause a machine to hesitate when pot is pressing against disk. When the machine is running it should take sixteen pounds' pressure on the spring to throw off the clutch. This can be ascertained by taking a pair of hand-weighing scales and hook it on to the clutch. If the clutch is released with less than sixteen pounds' pull, the spring is too weak. The spring should be taken out and a washer put on, or it may be necessary to put in a new spring. The same trouble can also be caused by the shoes on the mold-turning cam not being properly adjusted, or probably they need oiling.

THE Goodson type casting and setting machine is now to be placed upon the market. A new company with ample capital has been formed, composed of bright business men who will engineer this meritorious machine to the success which awaits it. But little has heretofore been made public of the merits of the Goodson, its promoters preferring to work along quietly until the machine was unquestionably perfect in all its parts, knowing full well that ample capital could always be depended upon at such a time and that an awaiting market would remain open for its advent. The printer will recognize a number of points of advantage in this machine, chief among these are its simplicity, compactness, speed, economy and cheapness. Copy is prepared upon a Yost typewriter electrically connected to a paper ribbon perforator. By the operation of the typewriter the copy is not only prepared for the casting machine but is also reproduced in typewriting. This is invaluable in many ways. It enables the operator to see at a glance where he "left off"; from it proof can be read even before the article is set in type and, together with the perforated copy, it can be retained indefinitely and without cost. The perforated copy is placed in

the casting machine and without further attention it is reproduced in new, movable type upon the galley, either solid or leaded. When the article is completed the machine stops automatically. The type thus made, which we have seen, prints well and appears perfect. It is remelted after use, except such small fonts as are saved in cases for corrections. We will be pleased to keep our readers informed of the progress of the Goodson hereafter, for we predict a remarkably lively seller in this machine.

I FIND, says a correspondent of the *Typographical Journal*, that some of our ingenious craftsmen have been writing books and putting them upon the market, explaining the multiplicitous complexities of "King Merg.," and how to become a speedy and proficient operator thereon. After nearly five years' experience as an operator I am free to say that what I know of the linotype, if written tersely, would make only a small (very small) pamphlet. It does not make any difference, I believe, whether a man uses two fingers and a thumb or only one finger. The secret of fast operating is in the ability of the operator to read and memorize his copy without stopping his fingering of the celluloids. This cannot be done until the operator has the keyboard so thoroughly impressed upon his memory that he can strike the letters without looking at them. Experience, to my mind, has exploded the popular fallacy that a compositor must practice memorizing all the copy he can every time he reads it for composition. While a perusal of technical books will add much to the total knowledge of any subject, purchasers of the same should remember that there is no royal road to fast operating any more than to learning. If I were asked to write a text-book rule upon the subject of fast operating, I would simply write: "Practice striking the lower-case keys without looking at the keyboard." An operator hears in the "shop talk" a great deal about this or that operator having a pretty motion in the manipulation of the keyboard, as though that was the all-important factor. A pretty and easy motion on the keyboard is no more an index to speed than it was in the days of the stick and rule. How often in those times did we see the man with the fidgety motion pile up a string that made the fellow with the steady-go-easy motion green with envy, and *vice versa*. And the same rule holds good with machine operators. There are no hard-and-fast rules that all may follow and attain the same results. To sum up (after the manner of the law commentators), the doctrine of this chapter on machine operating is: It is not the flexibility and nimble-jointedness of the fingers, but the plasticity of the brain, that is conducive to speedy operating.

LINOTYPE METAL.—A correspondent from Richmond, Virginia, writes: "I do not remember seeing in your 'Machine Notes' department anything concerning linotype metal—its peculiar composition as distinguished from that used in stereo or type; and as the linotype is becoming so very generally introduced, no doubt many of your readers would be glad to have information as to it. It is a matter well known that metal returned frequently to the melting pot loses some of its valuable constituents, and deteriorates by frequent remelting; and to understand why it does so, and the means of restoration, should be no mean part of the skill required of the operator. The compositor need know nothing of how or of what the type he handles was made, but the linotype operator ought to know something of the qualities of the molten mass that is being shaped into 'slugs' under his hand, and the why and wherefore of any inferiority that may appear in them. There may be imperfections in the finished slug traceable to faulty or deteriorated metal which the operator should be able to know when he sees it, and be able also to correct intelligently. It may not fall to the lot of many to be instructed in metallurgy, and THE INLAND PRINTER may be of much service if it can furnish information on this line. It is known that metal of all the varieties

used in printing is composed of lead, the regulus of antimony and tin, and that the one differs from the other only in the varying proportions of these in each. While lead forms the basis of all, the antimony gives hardness and brittleness, and the tin gives toughness and durability. For electrotype purposes the requirement is that it be sufficiently hard to stand the pressure to which it is subjected at press, and yet, if too hard, it will not make perfect union with the copper shell. That used in stereotyping has to be harder and tougher, so as to stand the direct wear of face; and type metal has to be of a higher or harder and tougher grade still, to enable it to withstand the frequent change of recomposition as well as withstand the wear and tear of many forms and long numbers. All of these varying requirements are met by the differing proportions of antimony and tin. Now, the query I wish to put is as to where the linotype metal—i. e., the proportions most suitable for it—comes in, or why that suitable for one of the others—say stereotype—should not also be quite suitable for linotype. Or, to put it another way, what properties should linotype metal have, as contradistinguished from stereo or type? It appears to me as if the metal manufacturers are endeavoring to put a shade of mystery over the subject in making special claims for metal prepared for linotype use, and the Mergenthaler Company have added to the mystification by recommending that only new metal of a special kind be used in medicating the old, or restoring the quality when deteriorated by frequent remelting, and that old type is unsuitable for this purpose. Now, printers putting in linotype machines will probably have fonts of worn type (as our firm has) which will necessarily be laid aside, and, not desirous to take new type in exchange, it will be kept, lumbering up space, or be sold at a loss too heavy to be borne. To my mind, judging from common sense only, no better use could be made of it than for improving the linotype, despite the opinion of the Mergenthaler people, and the reason seems to me obvious when we consider that type metal is understood to be the highest grade in use for any purpose; and as we are given to believe that it is in the evaporation or burning away of the antimony and tin that deterioration consists, it seems to be reasonable that the return of those constituents so lost by adding a proportion of old type, which contains them, ought to be the easiest and simplest way to restore the quality of the linotype metal. However, I do not pretend to further knowledge of the matter than general reading has afforded during a lifetime—a pretty long one—spent in the typographic art, and the exercise of common sense; and hence I would present the subject rather as one of useful inquiry than as imparting information; and I will be gratified if the director—or editor—of your machine department can afford light on the matter, and I am persuaded any remarks on the subject he may make will be most useful and welcomed by many, and these a growing number."

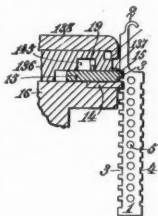
[We would be pleased to have the views of others upon this subject. It is our opinion that the composition of linotype metal is not as thoroughly understood as it should be nor as it will be within the next few years. This department has always contended very strongly against its mixture with old type owing to the troubles it occasions, and we believe a ventilation of the subject will confirm our convictions. Our reasons for so believing will be given in a later issue.—ED.]

PATENTS.

Not a single linotype patent was granted during April, which is surprising, as they have been coming at the rate of six or eight a month lately.

The Monoline Composing Machine Company has taken out another patent, No. 622,989, the work of William E. Bertram, of New York. It deals with improvements in the matrix-bars, spacers, line-carriage, etc. The matrices in this machine are very unlike those of the Mergenthaler. In

the drawing 1 is the matrix-bar, and 2 a hook that supports it in part of its travels. This matrix-bar carries twelve type-characters, as 4, on its face, or six times as many as the two-letter matrices of the linotype. This great number is not for the purpose of furnishing italics, however. The monoline machine uses but eight sorts of matrices in all, and by carrying twelve characters of like width on each matrix secures a total of ninety-six characters for a font. In setting up a line each matrix may be adjusted to any one of the twelve levels bearing a type-character.



No. 622,989.

A new expanding space-bar for justifying lines on a line-casting machine, is the subject of patent 623,014, by A. W. Hanigan, of Baltimore, and G. H. Yardley, of Montreal. It



No. 623,014.

is designed to permit wider spacing than those now in use. The cheek-pieces, 2, come between the matrices in the line, and the wedge spreads them.

PRACTICAL NOTES ON BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound, \$1.50.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. \$1.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. \$2.25.

Two deaths have recently occurred in the ranks of the New York binders. Walter Roach, one of the old school extra binders, and Eugene C. Lewis, who recently moved his business to the thirteenth floor of the American Realty building, mind you!

THE cut in the price of Interlaken book cloths, long predicted in this column, has finally taken place. Common blacks have been lowered \$1 per roll and other common colors \$1.50 per roll. The reduction is confined to the Silk, Crepe, "J," Fancy Line, Dot and Levant patterns, while the popular "T" pattern has been retained at the old price. The Extra cloths remain unchanged. Art Vellums are reduced from 18 to 15 cents per yard and a new linen called "Vellum de Luxe" has been added to the line at 8½ cents per yard, to compete with the low-priced Hollands that have recently come into such general use. This reduction became inevitable when the Interlaken's competitors offered their patterns and colors at lower prices. Several years ago the Staten Island Dyeing Works opposed the trust and were wiped out of existence. Whether their rivals of today will meet the same fate remains to be seen. Further cuts may confidently be looked for.

EMBOSSING ON GOLD LEAF.—Whitney & Co., of Leominster, Massachusetts, inquire for information in regard to putting on gold leaf similar to an inclosed sample; also what

kind of presses are required and how long it will take to do it. Also price on leaf per thousand. "If you can give us any information which will lead us to do the work in the best way, please let us know what the same would cost, or if you can refer us to anyone from whom there would be any possibility of our finding out, we would greatly appreciate it." *Answer.*—An extended description of this work will be found in the "Pressroom Queries" column of the April INLAND PRINTER. The sample you inclose was poorly done. It should have been embossed on a hot press after the leaf was affixed, in order to take the grain out of the moiré paper and to make the embossing permanent. Pasting would flatten this label entirely. Two men and three girls will complete about 2,000 per day. Your difficulty will be to find efficient girls to handle the leaf, as the leaf-laying is one of the most important items of expense. Of course, you understand that this is Dutch metal, and not gold leaf. The cost of metal is about \$2 per thousand leaves. The work and material for such a label will cost about \$8 per thousand to produce.

IMPROVED CHALK-PLATE PROCESS.

The improvements made in the chalk-plate method of illustrating by the Hoke Engraving Plate Company, of



St. Louis, Missouri, are exemplified in the accompanying illustration, in which softness of outline and delicacy of shading are secured, with a first-class printing quality.

A CORRESPONDENT in Albany, New York, addresses a letter to one Elmer Van Dusen, asking about agency for THE INLAND PRINTER in that city, and then forwards the communication to The Inland Printer Company, Chicago. As the letter is unsigned, we are unable to answer it. Will the party write again, signing name plainly?

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEER.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

NEW PHILADELPHIA, Ohio, has a daily—the *News*.

THE Coshocton (Ohio) *Bulletin* is a new, wide-awake weekly.

THE Berne (Ind.) *Witness* has enlarged in size for the second time within two years.

THE Delaware *Express*, Delhi, New York, issued a bright "Spring Number" on April 29.

LOS ANGELES has a new weekly paper, the *Wah Mi San Po*, of which Rev. Ng Poon Chew is editor.

THE Bellevue (Iowa) *Leader* is resplendent in a new dress, including neat and modern display type.

T. AND V. E. CURTIS have started a new paper, the *Messenger*, at Hemphill, Texas. The latter is editor.

THE Marine City (Mich.) *Magnet* has removed to Wyandotte, where it has consolidated with the *Reporter*.

THE Apollo (Pa.) *Herald* has removed to Vandergrift, Pennsylvania, and is now known as the *Vandergrift Citizen*.

A NEAT little booklet is published by the Dover (Me.) *Observer*, with the title, "It Pays," advertising its job department.

KATE E. GRISWOLD, proprietor of *Profitable Advertising*, has purchased *Art in Advertising*, and consolidated it with her own successful publication.

FIVE prizes, to be distributed by vote of subscribers, are offered by the Gaston (Ind.) *Gazette* to its five best correspondents. This is a good scheme, worthy of imitation.

E. M. HARDY, founder of the Janesville (Wis.) *Republican*, which has suspended publication, has removed to Chattanooga, Tennessee, where he is associated with the *Press*.

FLORA D. WHITE, Carson City (Mich.) *Gazette*.—Your paper was criticised in June, 1898. It is a neat weekly, well-set ads. lending much to the attractiveness of its newsy columns.

GRANT PURKISER, publisher of the Felicity (Ohio) *Times*, is rejoicing over the birth of a second son. A recent issue of the *Times* shows many evidences of the light-heartedness of its editor.

THE New York *Journal* recently declined a \$10,000 advertising contract because it was slightly below rates, and the New York *Times* refused \$50,000 worth of new business for the same reason.

IN its issue of April 2 the Nyack (N. Y.) *Star* printed a four-column cut of the American eagle in red ink on its first page, in connection with its report of the arrival and parade of the Orangetown Volunteers.

F. W. STRANG, Spokane (Wash.) *Chronicle*.—The ad. of Schriber's shoe store is all that could be desired in both arrangement and display; in fact, all the ads. in the *Chronicle* are uniformly neat and attractive.

NORWICH (N. Y.) *San*.—Where your paper needs attention most is in the presswork—register, color and impression are all poor. Mitchell's ad. stands out well; there are too many lower-case display lines in many of the others.

COFFEYVILLE (Kan.) *Gaslight*.—Your little paper is very neat, and shows careful make-up, and ads., though plain, are

in most cases properly displayed; there are a few where more prominent display of the principal line is advisable.

THE *New Yorker Staats Zeitung* celebrated its sixty-fifth birthday by installing three new Hoe quadruple presses capable of an output of 144,000 copies an hour, and royally entertaining newspaper men and friends at a reception.

UPON completing its thirty-fifth year the Carrollton (Ill.) *Patriot* issued an anniversary number of twenty-four four-column pages and cover, containing a fund of interesting reminiscences. It was a neat and attractive issue.

THE El Dorado (Kan.) *Republican* used an illuminated cover for its Easter edition, with its title across the first page of the cover only. The space on the first page of the paper proper, where the title usually appears, was utilized for an ad.

MEDORA (Ill.) *Messenger*.—If you would cull out the paid items in your local news and run them under a separate head in an adjacent column there would be practically no faults in your paper. Ads., make-up and presswork are all commendable.

THE Pathfinder (D. C.) *Pathfinder*, whose circular was mentioned in this department last month, asks: "Are we the first to send out a hand-illuminated circular?" I believe you are; no other announcement of this character has come to my notice.

WALNUT (Ill.) *Motor*.—If your paper was run dry, with an even color, it would be a great improvement, enhancing a careful make-up. Date line is too prominent, and "Number" should be abbreviated to conform with "Vol." Reverse the first head rule.

THE Mount Pleasant (Iowa) *Republican* is to give away twelve gold watches, one to each of twelve girls sending in the largest list of subscribers, one being offered in each of twelve townships. The girls are also given a commission on all new subscriptions.

"IN Wisconsin three dailies get credit for issues of 4,000 or more, but not so many as 12,500 copies. They are: Milwaukee *News*, Milwaukee *Sentinel*, West Superior *Telegram*." The latter paper uses this item from *Printers' Ink* to good advantage on a private mailing card.

THE *Beacon*, Boston.—The *Beacon* performs its mission well, covering all topics of the day coming properly under the heads of "Society, Literature, Politics and Finance," in an able manner. Mechanically it is very neat, the presswork and make-up being its leading features.

HUGH A. LORENTZ, who for more than two years has published the Buckhannon (W. Va.) *Knight-Errant*, as an independent newspaper, has turned the publication over to the Knight-Errant Publishing Company, with W. B. Cutright as editor. The paper hereafter will be Republican.

THE Ivesdale (Ill.) *News*, which was criticised in April, made the changes then recommended very promptly, and forwarded its first issue thereafter, showing a decided improvement. If the *News*' advertising patronage further increases, it will be necessary to either enlarge its pages or abandon the ready-print.


JOLIET, Illinois, has had an unusual growth in the past twenty-two years, increasing four hundred per cent in population, and along other lines accordingly, and the *News* has kept pace with the city. It issued its twenty-second "Anniversary Number" in April, with an illuminated cover and a fund of interesting historic matter.

CHARLES HAWORTH, *Keokuk County News*, Sigourney, Iowa.—There is much about your paper worthy of commendation. It is carefully made up, contains an immense amount of interesting news, and ad. display is among the best. The half-page ad. of H. A. Seamans is a study, containing as it does thirty-one panels, with but few exceptions not more than two of the same size and shape, the whole inclosed in an

appropriate border. Your cover arrangement is something new as a regular feature.

F. O. BOWER, Columbus (Ohio) *Citizen*.—Good, plain, tasty ads. are a feature of your paper, and it is a wide-awake and newsy sheet. There is too much lower-case in the larger display heads; an occasional cap line would relieve the monotony. Presswork and make-up are very satisfactory.

FOR pleasing ads. few papers surpass the Ovid (N. Y.) *Independent*. Double-column ads. are made particularly

 Local Happenings.	The Continued Story of Current Events.
--	--

No. 1.

attractive by leaving blank space outside rules or borders. Neat headings are used on correspondence and local items—the latter (No. 1) is reproduced.

MEDINA (Ohio) *Gazette*.—You have an excellent corps of correspondents and you should give particular attention to the typographical appearance of their efforts. Some of the heads need resetting, and items should be graded, with a lead between. Aside from this the make-up is good, as is also the presswork and ad. display.

GEORGE W. BROWN, Simcoe (Ont.) *Reformer*.—Your request was too late for the May number. In general appearance the *Reformer* ranks well up with the leading papers. The first page would be greatly improved by more prominent headings; a double-column head would not be amiss on the local items. Ads. are very creditable.

WOMEN'S editions have been on the wane for a year or more, but the enthusiasm of the Ladies' Aid Society of the Second Presbyterian Church of Braddock, Pennsylvania, seems to be still at or above par, as their second effort, the *Herald*, issued at Easter time, consisted of twelve interesting pages with forty columns of advertising.

CHARLES M. JOHNSTON, Indianapolis, Indiana.—The private mailing cards of Nordyke & Marmon Company are certainly above the average. The illustrations are well executed and no doubt insure a careful reading of the cards. No. 5 is the most effective through the novel and striking manner of giving prominence to the figures.

BANK OF HUDSON ADS.—On May 10 Route 1 had but four places in Canada to visit, Route 2 had completed its course and had been forwarded to Texas to finish Route 3, which was lost. It is hoped that the recipients of these latter ads. will be as expedient as possible in forwarding them, as six months have now elapsed since they were first started.

A COMMENDABLE move has been made by the merchants of Gardner, Massachusetts, in pledging coöperative opposition to all forms of programme and scheme advertising. This white blackmailing diverts an enormous amount of money from the coffers of the newspaper, where it legitimately belongs, in every town and city in the country.

THE Washington *Star* is erecting a handsome new home that will be a model newspaper structure. It is to be about 52 by 127 feet, and will be fitted with every modern convenience known to the fraternity. The *Star's* history is one of steady growth since its inception in 1852, until it has become one of the leading newspaper properties of the country.

HOT SPRINGS (S. D.) *Times-Herald*.—There is an evident effort at modern ideas in ad. display, but some of the ads. need attention in details. On the first page, that of "The Fair" is neat, except that the lines set in 12-point De Vinne should have been leaded. In the ad. below this, "Special Sale of" is too prominent. In the next, the De Vinne should have been indented more at the sides, double

leaded, with three short lines instead of two at the right of "May Day." All the lines in the ad. of J. G. Richer & Co. should have been indented a pica at each end, and the ornaments at the side omitted. Aside from these details the paper looks well.

AT the beginning of the Atlantic League baseball season in Paterson, New Jersey, the *Call*, of that city, conducted a guessing contest as to the score of the opening game, with a season ticket as a prize. Although the contest was open but about two weeks, over 5,000 guesses were recorded, not one being correct, however. The ticket was given to the nearest guesser.

EMMETT COUNTY *Republican*, Estherville, Iowa.—A neat paper throughout, with a very good supply of advertising that is nicely displayed. "Jottings by Jenkins" and "Washington Letter" should have more prominent heads, and a parallel rule used between advertising and reading matter. The rule between the title and motto could be omitted to advantage.

CHANDLER (Okla.) *News*.—Light-faced parallel rules in place of the 2-point black rules at the head of the paper would be an improvement. Articles of a half column or more should have double heads. Otherwise the *News* is quite acceptable. Advertising is well put together, but I would suggest that a fixed style be adopted and fewer faces of type used in the professional cards.

TAYLOR (Texas) *Herold*.—A most satisfactory paper from every standpoint. Ads. are particularly attractive, although in a few instances flourishes could be omitted to advantage.

	C. F. Weich, Präsident. J. L. Weich, Cashier.	J. P. Sturgis, Vice-Präs. H. J. Edhardt, Gehülfe-Cashier.
<h2>Erste National Bank...</h2>		
von Taylor.		
Autorisiertes Kapital \$500,000.00. Eingezeichnetes Kapital = \$150,000.00. Ueberschuß, \$30,000.00.		
(Ein allgemeines Wechselgeschäft wird gethan. Wechsel auf alle Hauptbanken in den Ver. St. u. Europa verlannt. Kollektionen werden prompt befohrt.)		
DIREKTOREN. C. F. Weich, J. P. Sturgis, Mrs. Mary J. Foxie, J. L. Weich, Francis G. Weich, W. N. Foxie, J. W. Kelly.		
No. 2.		

In the Lone Star Saloon ad., for instance, the small ornaments at either end of "Bier" at the end of the rules are unnecessary. The ad. of the First National Bank (No. 2) is well executed.

SHENANDOAH (Iowa) *Friday Sentinel*.—"All the news worth knowing will always be found twice a week in the *Sentinel*." From all appearances this is a most truthful statement, as its twelve pages are filled with news, enhanced by attractive ads. Good taste is shown in nearly all of the latter. The Pisa series makes excellent display lines, but it loses its effect when used as body letter.

WITH its last issue in April the Grant County *Witness*, Platteville, Wisconsin, completed its fortieth volume. The following week it published a very complete "History of the Press of Grant County," embellished with half-tones of many of the early editors. This issue also contained a list of seventy-four subscribers whose names have appeared continuously on its roll since it was established.

MILWAUKEE (Wis.) *Times*.—Parallel rule as head rules would improve the finish of the pages. Correspondence

should be graded, with a lead between the items. With these two exceptions the typographical appearance of the *Times* is very satisfactory. Your 5,000 circulation is no doubt due to the large amount of correspondence in your columns, and the able manner in which the happenings of your territory are covered.

On May 1 the Beardstown (Ill.) *Illinoian* was consolidated with the *Star of the West* and the *Evening Star*, and the daily and weekly are now known as the *Illinoian-Star*. The combination brings together the oldest and youngest Republican newspapers in Cass County. Publishers J. S. Nicholson, of the *Illinoian*, and Cad Allard, of the *Star*, have joined forces, and the new paper is conducted under the firm name of Allard & Nicholson.

The Greenup (Ill.) *Press*, which was criticised in February, sends another copy with the suggestions then made adopted. All paid items in the local columns now have a distinguishing mark, and make-up is uniformly neat. Nearly all the ads. are good, only two or three of the smaller ones lacking distinctive display. Those of Joseph Besig, Jr., and Michaelree & Kohler need one or two larger lines with the others smaller to afford proper contrast.

The *Silver State*, Winnemucca, Nevada, has nearly doubled in size, and is now a seven-column folio with a good advertising patronage. The ads. are all nicely set, the smaller ones receiving equal attention with the large ones—something not frequently done. The arrangement of heads is much better in the issue of March 20 than in that of April 1. It is never advisable to place heads of equal prominence at the head of each column on the first page.

It was inadvertently stated last month, in giving the result of ad. setting contest No. 4, that Augustus Harr, of Tyrone, Pennsylvania, secured first place in contest No. 1. Mr. Harr submitted a very creditable specimen in that contest, but the first honor was accorded C. T. Lemen, of the Dansville (N. Y.) *Breeze*, whose name appeared well up in the list published last month, one of the judges believing his ad. entitled to third honor in the last contest.

WEST UNION (Iowa) *Argo*.—I have looked carefully over issues of your paper covering nearly two months, and find them uniformly satisfactory. The most noteworthy point is the large amount of news, followed closely by good presswork and ad. display. Notwithstanding your extensive correspondence, it will pay to take the time necessary to grade the items. They should at least have a lead between.

COPIES of the *Brown County World* and the *Hiawatha* (Kan.) *Daily World* have been received for criticism. The daily is a new venture and was referred to last month. Each publication is a model in many ways, the former consisting of thirty-two and the latter of sixteen four-column pages. One is particularly impressed by the exceptionally large amount of "Social and Personal" items. Ads., presswork and make-up are all commendable, although I should set items of correspondence in paragraphs, graded.

It is a sad reflection on the honesty of newspaper publishers that a sworn statement of circulation cannot be accepted as truth, but that such a statement, in order to be believed, must be accompanied by \$100 in cash, as is now demanded by the publishers of the American Newspaper Directory. But will the word of the man who pays over the \$100 be materially strengthened? If he does not hesitate to swear falsely, will he not be inclined to add a couple of ciphers to his circulation figures in order to get his money's worth?

STERLING P. HART, San Angelo (Tex.) *Press*.—The ads. in the *Press* are particularly attractive, although there is a tendency toward overornamentation. One of the best is that of C. A. Probandt, issue of April 7, while the "Piano to Be Given Away" ad. is also commendable. When you have occasion to run several short lines in caps of gothic, as in

J. D. James' ad., March 3, there should be 2-point leads between the lines. A double-column department head, "Stock, Wool and Crops," with prominent headings for the longer items, would improve the make-up of the first page.

Pacific Magazine, Riverside, California.—A five-story head is too long for a paper the size of the *Magazine*. Leave off the last two parts and make at least the second part a full line—it would be better if the first lines of all three parts were full. The publisher's announcement is altogether too long; omit the last seven paragraphs, using the street address in the line beginning "Published." It is not necessary to repeat the three lines you are now running at the head of the third and fifth pages. In regard to your advertising rates, you neglected to tell me your circulation. A flat rate of 50 cents per inch, per month, is a fair price for a weekly of 1,000 or 1,200 circulation. The rate for reading notices and want ads. is very reasonable.

RUDYARD KIPLING'S "The White Man's Burden" has been the mark for much poetic genius (?), and the following parody is republished as one of the brightest that has appeared as applied to newspaperdom. The author is uncertain, but the sentiment refers to the Freehold (N. J.) *Transcript*:

THE WHITE MAN'S OPPORTUNITY.

BY WOODYARD SAPLING.

Take up the Freehold *Transcript*—

Read all the local news:

Its hoard of information

You can't afford to lose.

A dollar buys it yearly—

It beats sixteen to one,

And as for advertisements,

It's never been undone.

It just sets out to tell you

The things you want to know—

There's snap and ginger in it,

And lots of push and go.

You can't afford to stop it

When once you've started in.

And if you've never had it

You'd better now begin.

It lifts the White Man's Burden,

And beats the Philippines,

And what it don't provide you

'S not worth a hill of beans—

(As viewed from local standpoints,

Perhaps we'd best explain,

Lest new-caught old subscribers

Thrust out their tongues amain.)

Then search your t'other trousers—

Go find an hundred cents—

Twoscore and twelve of *Transcripts*

Wait on your move-mi-ents.

We'll send them through the summer;

You'll get them in the fall;

They'll moderate the winter

When blizzards have the call.

Take up the Wise Man's Paper—

Don't borrow from a friend;

'Tis less than tuppence weekly—

A bagatelle to spend—

And when you've read your copy,

"Eds.," "Ads." and items through,

You'll know a heap sight more than—

Than men less wise than you.

So hasten in your orders—

Fill out your checks and stubs:

Though printing now three thousand,

We're not afraid of clubs.

Once enrolled upon our list

You're handed down to fame,

But—lest you forget—send on

Your dollar all the same.

NEW HAMPTON (Iowa) *Gazette*.—Items of correspondence should be graded, and I would avoid placing a portion of the items from a village on one page and the balance on another. It would be better to fill the first two columns on the first

page as nearly as possible with the correspondence, having some short pieces of miscellaneous matter ready for filling in. "Additional correspondence on fifth page" could be placed at the bottom of the second column. "Additional Local News" should be the head for the eighth page, with the main local head, which, by the way, should be reset, on the fifth. "Business Mention" is a good feature. Ads. are all good.

COMPETITIONS IN TYPOGRAPHICAL ARRANGEMENT AND COMPOSITION—NO. 5.

As stated last month, it has been decided to extend the scope of the competition heretofore conducted so as to embrace not only advertisements, but also various forms of jobwork. The one announced this month, being the fifth in the series, will be known as "Competition No. 5." It is expected that through these contests will come an exchange of ideas that will be of material value to the craft. No doubt the number of contestants will be somewhat increased, although the last competition, embracing 230 specimens, supplied a most complete variety of composition of the advertisement used. Those who have not had the pleasure of examining 200 or more ways of treating the same text can gain little idea of the immense value of these contests from any description, no matter how complete, and in order that each contestant may derive full benefit for time expended, books containing reproductions of the work of each are to be issued, one of which will be furnished free of cost to every compositor complying with the conditions given below. In addition to this, as heretofore, a limited number of the specimens considered the best by a committee of competent judges will be reproduced in these columns, the contest to be decided according to rules similar to those used in the past. It is decided to make these contests of the fullest possible value to our readers, and to this end it is requested that printers send to the address named in the conditions herewith samples of any piece of work they have found particularly difficult, and from the specimens submitted will be selected the text for the next competition, others being used from time to time as occasion will permit. The subject for the present competition is THE INLAND PRINTER'S letter-head, which is to be set with no further instructions than those usually given by the average business man—"Get me up something neat." The text follows:

The Inland Printer, 212-214 Monroe Street, Chicago. The leading trade journal of the world in the printing and allied industries. Published monthly. \$2.00 per year. Sample copies, 20 cents. Foreign postage, \$1.20 per year extra. H. O. Shepard, President. A. H. McQuilkin, Editor. C. F. Whitmarsh, Secretary. A. W. Rathbun, Treasurer. New York Office: Room 602, American Tract Society Building, 150 Nassau Street.

I must request a strict compliance with the following conditions, particularly in regard to size. The inconvenience of handling a thousand or more sheets of paper of varying sizes can be readily understood by all printers.

CONDITIONS.

1. Each contestant limited to two specimens.
2. Wording may be arranged to suit the ideas of compositors.
3. Use black ink on a white letter-head. Size, 8¼ by 10½ inches.
4. Five of each specimen (upon two of which, in lower left-hand corner, shall be printed the name of the compositor, employing firm, and address) to be mailed to "O. F. Byxbee, 165 Fair street, Paterson, N. J."
5. Mail specimens in long envelope to avoid folding across printing.
6. All specimens must reach me by July 15.

GROWS BETTER AND BETTER EACH YEAR.

Inclosed please find postal order, and credit me with the same on renewal of your journal. THE INLAND PRINTER grows better and better with each year. Once I thought I was a good printer, but notwithstanding many years' practice in the art as journeyman and employer of an extensive printery, I find, after reading THE INLAND PRINTER a few years, that I do not know much about the trade after all! So please continue to send me your text-book and oblige.—John F. Babcock, *The Advance, Jamesburg, New Jersey.*

PRACTICAL NOTES ON ESTIMATING.

CONDUCTED BY J. J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBELL'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

INVENTORY OR STOCK BLANK FOR PRINTING OFFICES.—C. M. S., a subscriber, Chicago, asks for an inventory or stock blank for printing offices. It is obvious that forms of this kind must be prepared for each individual office, as the nature of the materials and plant varies widely. We do not know where such forms may be purchased.

PRO RATA CHARGES VERSUS PRO RATA REDUCTIONS.—F. A. G., Rickville, Connecticut, writes: "We printed an annual report of lodge proceedings of 170 pages, last year; 600 copies. We had 640 when finished. Sold them pro rata to parties ordering job. This year we figured on 650, order was changed to 600 after job was partly off (two forms, I believe); 600 were delivered. Now, we made out bill allowing for presswork, binding and stock for the 50. Did we do proper thing? In which case are we wrong? The customer contends he should be allowed pro rata reduction." *Answer.*—In your charge pro rata for the overrun which your customer did not order, you should have charged him what you would have been willing to have discounted if it had run short. But if you have charged him as you state, you should certainly feel it the proper thing to meet him and make the allowance of what the change cost you.

IMPOSITION OF FORMS.—Edward J. Coyle, New York, writes: "I take the liberty of trespassing on your valuable time. Under the head of 'Notes and Queries,' page 459, second column of January issue, you say: 'We will change the paper to 25 by 46½, 96-pound, and run in two twenties sheetwise.' I am interested in stonework, and try to follow it up as closely as possible, but I must confess I am far from being perfect. I take the liberty of laying out a form of my own idea—a thirty-two and a long eight, to be run as two twenties. The only objection I have, it is a tumble sheet. Would you kindly let me know if inclosed is correct; if not, what change should be made?" *Answer.*—In reference to your query, would say that this form was made up five rows of four pages each—twenty pages on each side. The two ends were sixteens, and the center was an eight. The latter form was long fold-up, the book being 6 by 9 without border, which was not difficult to fold and preserve the register. The work being printed upon coated paper, it was not intended to be folded on the machine. However, the two sixteens could have been done in this way by the insertion of

points. The writer notes that you made the cut on the end, and thus folded up in thirty-twos, which I think would not be practical, as the paper was too heavy.

CHARGE FOR STANDING MATTER.—Thomas P. Nichols, Lynn, Massachusetts, asks: "Can you inform us, through your columns, the usual charge to customers for standing matter?" *Answer.*—Your judgment must be exercised in this matter to a great extent. There are several different rules to go by, as we have so many different sizes of type in body letter and so many kinds of display type. It is almost impossible to make a certain price the standing rule. If it is advertisements in a newspaper monthly or an advertising circular it is fair to charge 1½ cents per square inch. Let this rule apply to 8, 10, 11 or 12 point. If you are called upon to keep standing a large amount of 6-point you can readily see that it is impossible for the writer to determine what your charges should be. The length of time, condition and size of type and the character of the work have everything to do with the setting of the price. This is where one's experience and understanding of the business serves him. The conductor of this department would be glad to publish the ideas of the employing printers of the country in regard to this matter.

VARIATION IN PRICES.—E. W. Shalty, Springfield, Illinois, writes: "I notice frequently in your valued publication, articles bearing upon the price of work, etc., and under that head I desire to say a few words about some figures on

\$7 will certainly lose money and it is something that he should not feel proud of. If the writer were he, he would certainly choose back streets and avoid all those in our business and those who knew of this transaction. Beware of this kind of business and do not follow it up on this plan. The work was certainly worth \$10, and as we have not the samples, possibly you were correct in making it \$12.

WANTS AN ESTIMATE ON THREE MILLION BILL-HEADS, MORE OR LESS.—An inquirer, who addresses his letter from the Wheel Press, New York, writes: "The following estimate may be of interest to your readers, in which there was such a difference in the figures of four competitors that I would like you to inform us whether our price was high:

Estimate on 3,000,000 bill-heads, printed in two colors on one side, one color on the back, colors orange and bronze-blue, size 4 by 10; composition about three hours to set for one bill-head, in which the rules are to be set and printed, cross lines in blue, down lines in red below the heading. Also the composition on 3,000 names, consisting of three lines to each, to be inserted in the headings and run off in lots of 1,000. Put up in pads of 100; head only, no backs; stock to be a cheap writing paper.

The following are our figures:

204 reams of 30 by 40, 50-pound, at 4 cents	\$408.00
Composition on 3,000 names and imposing forms and making changes in the names, there being 30 names in each form.....	390.00
90 electros, two sides of the blue and one of orange, in which one side of blue there is a small half-tone	72.00
Presswork: 100,000 impressions, orange; 100,000 blue for the back side, and 100,000 for the front, including changes in names.....	480.00
Padding.....	150.00
Total.....	\$1,500.00

The lowest estimate for this work was \$840, the highest \$4,000. In the presswork we figured the run for one side first, then the orange form, laying sheets aside, and as the customer will send in 500 names at a time we set them up and insert 30 in each form, running a thousand impressions of each, then padding. We fail to see where the printer who figured the lowest, as above, can do anything else than lose money." *Answer.*—Yes, indeed, this estimate is a curiosity in more than one way. Three million bill-heads is an order that most of us don't have a chance to figure on, and a job on which the price will vary from \$1,500 to \$4,000. I am certainly sure that all the readers of THE INLAND PRINTER will be especially interested in these figures and the number required by this concern. This department is for the presentation of different ideas in regard to making a price, and as very few of our readers would ever be called upon to estimate upon this quantity of bill-heads, the writer will simply publish your letter, and would respectfully ask any who are interested to give their views in regard to making the price.

GETTING THE MARGINS ON A FORM.—W. A. H., Brooklyn, New York, writes: "Will you kindly inform me through your journal the best way of getting the margins of a 16, 32 or 64-page form. I have been in the habit of folding up the sheet and finding my margins by laying it on the imposed form and centering the pages within the folds. But there is a way of doing away with the folded sheet. For instance: How will I get the margins of a 16-page form, size of paper 24 by 38, size of pages 4 by 6 inches?" *Answer.*—The practice of using a folded sheet to make out margins is an old one, and something that you should get rid of as soon as possible. The rule is the only correct thing to use: that is to say, if it is a 16-page form, and the book trims to 5½ by 9, you should allow at the most ¼ inch, when folded to be ⅝ inch trim at heads. At the foot, if you have plenty of room on your paper, it is wise to allow more, for this reason—that if the form is to be jogged and cut on the cutter, or if it is to be slit upon the press, there is a possibility of variation, and if you can allow ¼ inch more in those places, it will possibly avoid a scarcity of paper at the trimming edge. If you are called upon to accept a position in a large office, where a sheet of the paper is rarely seen, the size of work, and size of paper, being given on the order, you would be at



Photo by Mrs. P. Carrow, Methuen, Mass.

"SWEET AS A PEACH."

work that came under my personal observation, and would like you to tell me how they made the cost of the job. A certain union of this place is to give an excursion, and solicited bids from several offices on this order: 200 ½-sheet posters on 24 by 36 news, fair quality; 1,250 excursion tickets with change, perforated and duplicate numbers; 100 ¼-sheet cards, 10-ply R. R.; 100 9 by 9 cards, two sides, set across corners. Our bid was \$12, another office bid \$10, another \$8, and the fellow who got the job bid \$7. How is that for low prices? What would have been a fair price?" *Answer.*—This state of affairs exists in every city and it is distressing to say that it is really the case. The party doing the work for

a loss to make up the form; but in this case, if the rule of the office is to allow $\frac{1}{4}$ inch at the front, and $\frac{1}{4}$ inch heads, allowing what you can at the foot, and still fit the paper, you have all the data necessary to make up your form and send it to the pressroom with absolute safety. It is much more workmanlike, and certainly avoids much confusion.

ESTIMATE ON FAIR CATALOGUE.—S. C. Davidson, Carthage, Illinois, writes: "I send you under separate cover copy of McDonough County Fair catalogue. The price paid for this job was \$134 for 2,000. One of my competitors informed me that he would be willing to do the work for \$136, this price to include the cover. I have estimated upon jobwork for the past twenty-five years and have been successful in holding my own. In this instance I cannot see how the job can be done for the money. I submit an estimate which I trust you will look over and inform the readers of THE INLAND PRINTER how it can be done or if my figures are wrong."

ESTIMATE.

2,000 premium lists, 64 pages and enamel cover, 4½ by 9; black; wire-stapled through back, and covers pasted.	
Paper, Butler's XL, S. & S. C. book.	
Composition: 184,000 ems, at 50 cents (based on 6-point).....	\$ 92.00
" on cover, 4 pages.....	2.00
Stock: 8 reams, 25 by 38, 50-pound XL, S. & S. C., and freight.....	21.50
" cover.....	5.50
Presswork: 4 runs of 16s, 8,000 impressions.....	20.00
" covers.....	2.00
Imposition: 68 pages at 10 cents.....	6.80
Binding.....	12.00

\$161.80

Answer.—Now, in regard to this price, we will first take up the composition. I note that you have figured this upon a basis of nonpareil, or 6-point. This practice is all right if you are sure that you can get the price, but when an estimate is made upon this basis you do not feel wholly satisfied, and in fact justified, in giving your customer the figure. It is a very well known fact that a page consisting of one or two local advertisements can be set up in less time than if in 6-point. Yes, I dare say in one-third the time. The catalogue and programme being set in 8-point, fat, the first and second premiums being leaded out, makes it an ordinary job and one that you cannot get the price for that you have made upon the composition, therefore the price upon that one item could be changed from \$92 to \$62. Now in regard to the presswork. You have four forms of 16 pages—2,000 impressions. Your price at \$20 is not too high to take it easy in the pressroom, but with a little push can easily be done for \$4 a form, especially if you make up two forms so that it can be printed one after another without any loss of time on the machine. I would say in this connection that there is too often a gap or loss of time between book forms; that is to say, your presses lose from one to two hours when change is being made. This the writer considers absolutely wrong, as it costs very little more to make up a second form, and while one is being printed the other can be changed over ready for press. Not only in catalogue work, but in almost everything that consists of 8, 16, 24 or 32 pages, have a sufficient number of forms made up so that there will be no loss of time in the pressroom. It is far better to spend a trifle more in the composing room and save it in the pressroom. In offices where this kind of work is limited I can see where this rule would not be adhered to. If it is not, I would like to know why the customer should be called upon to pay for the lack of push or material to do the work to the best advantage? I will admit that your competitor's price is low, but if he has the facilities he can do the work and make it pay.

ELECTROTYPES IN ESTIMATES.—The Lescoc Printing Company, Rockland, Maine, write: "We have noticed that many estimates given in THE INLAND PRINTER include electros. Price given for these is usually 50 to 75 cents for such forms as stationery headings, etc. Now, the lowest

price we have ever obtained on electros is 10 cents per inch, with a minimum of 75 cents. This would bring the cost of a cut, for instance, of ordinary letter-head size, \$2 or over. If you will inform us where these low rates are obtainable we shall be pleased to take advantage of them. But we notice that the advice is often given to electrotype so as to run two or more on. Is this advice meant for printers in general or for the fellows in big cities only? There are hundreds of printers doing business, like ourselves, in small cities of 12,000 to 15,000 inhabitants, with no electrotypers within a hundred miles or so. For them, and us, to obtain electros requires a delay of several days and an extra outlay of 25 cents at least on express. We are interested readers of your department,



Photo by Scholl.

"STRICTLY IN IT."

From collection of H. W. Fay, De Kalb, Illinois.

but fail to derive the benefit from it that we might enjoy if we understood your method or basis of estimating. We will consider it a favor if you will inform us whether you figure composition upon an hourly basis, and, if so, upon what rate? Also with presswork; do you figure by the hour or by the number of impressions? We would like to compare the time you allow on certain jobs to the amount it takes us to do similar ones, but do not do so because we do not know what rate per hour you are figuring upon." Answer.—In regard to electrotyping. My advice would be that you secure an electrotypers scale. This will give you the price of plates from one inch up. Prices on this class of work vary somewhat in different localities. The New York list, which is now in vogue, is one which the writer would advise you to procure. Wherever it is profitable to electrotype and run two on, often it can be managed so that you can use the type form and the electrotype. It is evident that you are handicapped on account of the distance you are from electrotypers. However, in taking an order, in almost every case the requisite time can be secured from your customer if you advise him of the fact that if he will allow you the extra time you can make the price so much less. If you attempt to make your customer pay for the lack of intelligence or push, you will eventually lose the business. But if, on the other hand, you will interest him in the different methods wherein money can be saved, in nine cases out of ten time will be allowed and you will feel that you have done your duty toward your

customer. If you secure the order and the copy is left with you, it is your business to immediately put it in hand and not hold it several days before you begin the composition. Too often this is the case in many printing offices, that the work is held and not put in the works until a few hours before the work is promised, and often put in hand after the work should have been delivered. This process does not pay. Figure your composition at 60 cents a thousand and in job-work figure 70 cents per hour. As to presswork, study the files of *THE INLAND PRINTER* where the writer has given prices on presswork on the different presses and kinds of work. In regard to comparing time on different jobs would say that it is almost impossible to say what it is worth to set up a letter-head, circular or card in the different offices. In one office a letter-head can be set up and ready for the press from one copy in fifteen minutes, but this same job would require at least half an hour in another office. This, of course, is on account of the facilities at hand, and the printer must exercise his judgment.

ADVERTISING FOR PRINTERS.

BY MUSGROVE.

I want the experiences of advertising printers, with samples. I will criticise and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer, with 5 cents in stamps to pay postage.

HERBERT H. STALKER & Co., Lansing, Michigan.—Your blotter is a fairly good piece of composition, and is a good piece of presswork. The argument is good, though old, and where good printing is at a discount, it should draw you business.

HERE is a blotter issued by John Murphy & Co., Pittsburgh, Pennsylvania, that I do not care for, as in the design



"We Vant Your Peesness"

WE SELL EVERY ARTICLE NECESSARY FOR
THE TRADE, ANYTHING AND EVERYTHING
REQUIRED IN YOUR BUSINESS, WE HAVE IT.
PARTICULAR ATTENTION GIVEN TO ORDERS
SENT BY MAIL, TELEPHONE OR TELEGRAPH.

JOHN MURPHY & Co.

MANUFACTURERS OF...
UNDERTAKERS' SUPPLIES.

LONG
DISTANCE TELEPHONE. 622-624 GRANT STREET.
PITTSBURG 1 2015. PITTSBURG, PA.
PITTSBURG 1 203.

and the ad. they make sport of a race too important in the commercial world to ridicule, or even remotely make the butt of a joke.

H. H. WILCOX, South Framingham, Massachusetts, sends me a circular advertising the "Marlboro Dye House," which is an example of everything that is poor, weak and impotent in printing—poor composition (five faces of type being jumbled together in unreasoning confusion), poor paper (the cheapest grade of news), poor argument, being chiefly confined to explosive headlines. There seems to be room in Mr. Wilcox's home for some missionary to do good work. Mr. Wilcox sent me the sample as a horrible example—he did not do the printing, needless to say.

ROGERS, PEET & Co., New York, have issued an extremely handsome quartette of booklets, under the title "About Men," about clothing for the grown-ups; "About Boys," about clothing for the youngsters; "Livery," which tells how to properly clothe one's servants, and "Things Clerical," which is the suggestive title of a pamphlet about

clerical outfitting. The first two of these booklets are bound in boards, printed in two colors; the second two are paper-bound booklets. The entire series is a work of art, being designed and printed under the supervision of Will Bradley—whom many readers of *THE INLAND PRINTER* will remember for his successful cover work for this publication—and done at the University Press, Cambridge, Massachusetts. These booklets cost a good deal to publish, no doubt, and Messrs. Rogers, Peet & Co. may not feel justified in sending them free of charge. I should be willing to pay \$1 for the series, for they contain hints and points invaluable to any printer who wants to be up to date.

A PRINTER in Massachusetts gives me a rather interesting experience in the way of advertising his business. He says that last year he used a series of blotters, one each month, which he printed entirely in his own office, and was careful to impress that on the minds of his people. The blotters were a big success. In fact they made his business yield a very good profit over and above the record of the year before. His competitors started to use blotters, too. He then cast about for some new plan. He determined to double his outlay for advertising matter, and instead of spending \$25 a month in advertising, he pushed it up to \$45, and this on a gross business of \$1,400 a month—three per cent and over. He asked me to give him some assistance. I laid out the plan as follows:

January—A booklet with designed cover, in two colors, printed in two colors on imitation handmade paper, with colored cover of ditto paper.

February—A catchy blotter in three colors.

March—A folder with a design on the first page, two colors, odd in shape and argument.

April—An April fool envelope containing some advertising matter that "hit the town," as he said.

May—Another blotter with a calendar and printed in two colors, so arranged as to bring out a play on the month.

Here is his letter:

It (the plan) has simply made the other fellows in town look like 1, 2, 3. They don't know where I am going to hit them next. My blotters last year were the hit of the year, but the way I am doing it now—well I cannot find words to say how pleased I am at the results. Last year I averaged \$1,400 a month. This year I did in January, \$1,652; February, \$1,739; March, \$1,936; April, \$2,673. May has opened up with a big hurrah order for a \$963.17 catalogue, ordered from a Boston house. I never got very much mail order printing to do, but I am now. Some people say there's no money in advertising the printing business. Don't you believe it. There's lots of money in it, if you know how.

This man prints enough of his advertising matter to cover a list of 2,500 names, and he tells me that what he does not distribute by hand he sends out under a 2-cent stamp. He calculated that his advertising should cost him not more than \$45 a month, calculating cost of designs, cost of stock, presswork, composition and postage at their regular value. He has kept within his appropriation and his business has increased on an average of \$600 a month for four months. That is a pretty good record for a little printer, and one that will bear emulating in the lessons that it teaches.

RICHLY DESERVES THE PATRONAGE IT HAS.

THE INLAND PRINTER is a welcome visitor at our shop, for aside from its artistic merit, which is of a high order, your journal contains many articles of great practical value to the printer. *THE INLAND PRINTER* richly deserves the patronage which it receives.—James G. Rice, manager Peerless Printing Company, Philadelphia, Pennsylvania.

THERE are many ways of cleaning a carpet and doing it well, but the man who gets the most dust out, with the least injury to the carpet, in the shortest time and easiest exertion, is the one to imitate.—S. O. E. R.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

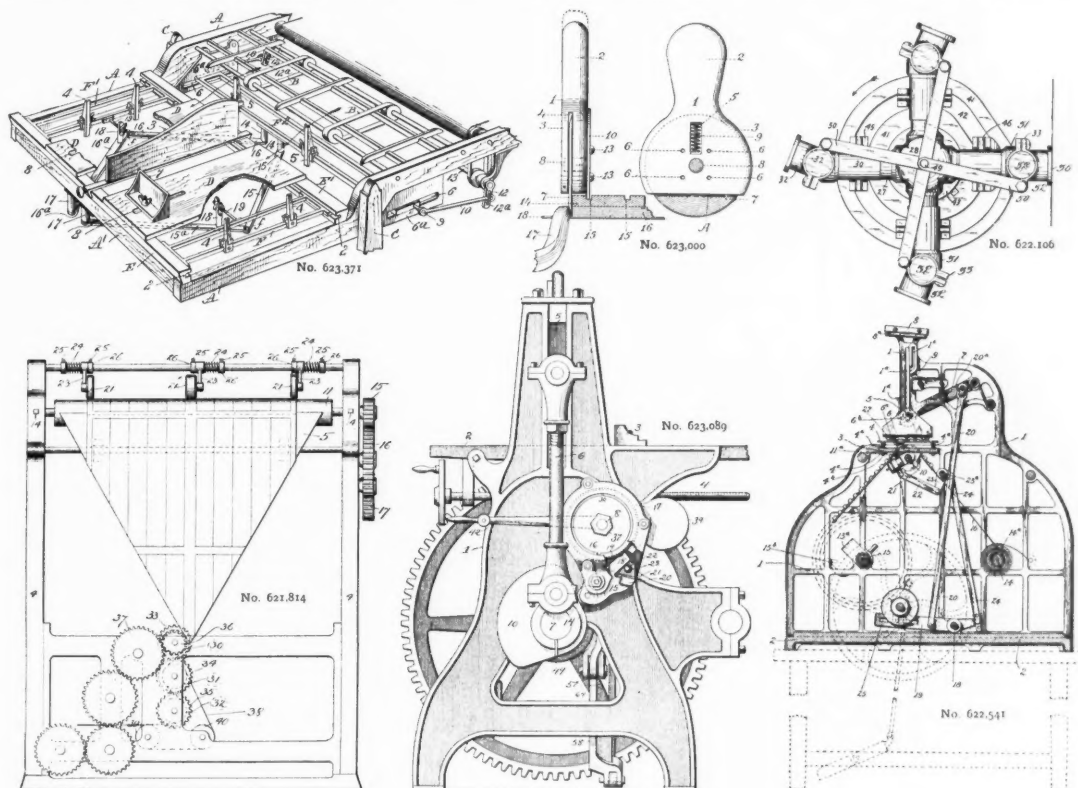
(For other patents see the various departments.)

A LITTLE machine for printing both sides of a card, etc., at once, has been devised by C. M. Runyan and J. L. Sullivan, of Columbus, Ohio, as No. 622,541. The card to be printed is fed to the platen 4, while a type-bed 6 is raised to engage an inking pad 8a. An endless chain device below carries a series of type addresses, and stamps them on the under side of the card at the same time that the matter is printed on the upper side. Of course such a machine could only be adapted to coarse work, yet it would seem to provide a cheap means for the "circular fiend" to issue his communications.

R. C. Berry, of Indianapolis, has designed the feeding device, patent No. 622,106, for handling cards, envelopes, etc., and feeding them to printing, marking or canceling

Mr. Goss places the gripping mechanism above or back of the former, as shown in the drawing at 11 and 21, and the web is passed to the rollers below, that close the fold, without using any more tension rollers. This avoids the use of gripping mechanism, and reduces the liability to wrinkling.

C. A. Shea and J. J. O'Lalor, of Massachusetts, have devised a method of electrically connecting Hammond typewriters or "other printing machines," so that the work upon the keyboard of one machine may be reproduced upon another at a distance. It is patented as No. 623,293. This work has been done before by the use of a number of wires, or by synchronous wheels or motors; but the wires were too costly to maintain, and the synchronous motors were always getting out of synchronism, and printing a jumble of unreadable matter. These patentees accomplish the result with a single wire, and, if their invention is all that it looks on paper, Associated Press matter, as well as telegrams gener-



machines. In the diagram the suction tube 36 is shown in the act of picking up a card or letter. In patent 622,107 Mr. Berry describes his printing, marking or canceling machine, which is evidently intended for post-office use, as it prints from a type wheel, and after printing or canceling the letters, stacks them up in a pile and holds them there by a pneumatic blast.

A neat-appearing paper cutter is that patented (No. 623,089) by Edward M. Lockwood, of Oswego, New York. The knife is drawn down with a crank, 10, which also serves as a cam. Improved means are introduced for automatically lowering the clamp to the paper and raising it after the cut, and also for manually lowering the clamp when desired. The clamp mechanism is operated by the handle 42.

Samuel G. Goss has made an improvement in delivery apparatus for web newspaper presses, in patent No. 621,814. It has heretofore been customary to draw the web of paper over a V-shaped former, to make the longitudinal fold, using rollers below the former to pull the web, and keep it taut.

ally, will soon be sent this way, and perhaps typesetting machines also may be operated from over the wire.

Notwithstanding the conflicts already on regarding paper-jogger patents, there is another coming into the arena. William C. Hopkins, of Holyoke, is the patentee, and the number is 623,371. It will jog two piles at once, and its operation is plain from the drawing.

Judah T. Robinson is still improving the plate-printing press. In patent No. 622,168 he shows a method of getting rid of the annoyances that accompany the use of gripper fingers on the impression cylinders of such machines. He introduces pins under the plate that project through and raise the front edge of the sheet as soon as it is printed, thus directing the sheet to the delivery grippers.

Printers desiring to trim a few sheets of card or paper may be interested in the tool (No. 623,000) patented by F. Erkenbreck, of Auburn, New York. It is extremely simple, requiring no further description than that given by the illustration.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

HOME-MADE TRANSFER INK.—If in immediate want of transfer ink, any good lithographic printing ink can be converted into transfer ink by the addition of a fourth part of Marseilles soap, thoroughly mixing the soap into the ink.

A GOOD TRANSFER INK FOR TYPE-TO-STONE TRANSFERS.—Take one part by weight of lithographic crayon scrapings and melt over a slight fire; while in that state add one part lithographic printing ink and one part varnish, then thin down with turpentine. Use glazed transfer paper for pulling your impressions.

THE ORIGIN OF THE ADVERTISING POSTER.—Few lithographers may be aware that the poster originated in Spain, and is today among the most creditable achievements of the art of lithography in that land. Of course, instead of inviting people to innocent or educative amusement, it extolls there the excitement of the bull fight.

THE GREATEST MODERN LITHOGRAPHER.—The man who has done perhaps the most work in bringing about the revival of lithography in the world in our time is an American, although he does not owe anything in this respect to this country. His name is J. McNeil Whistler. Specimens of original work by him are contained in the masterly work of Joseph and Elizabeth Robins Pennel, "Lithography and Lithographers."

CONVERTING WEIGHTS AND MEASURES IN DIFFERENT CHEMICAL PROPORTIONS.—S. F., Omaha, Nebraska, with R. P. Co.: "Could you give me the name of a good book on 'Weights and Measures' so that I can convert, without much loss of time, the weights, etc., in chemical experimenting, and the price." *Answer.*—A good book on that subject is B. F. Craig's "Weights and Measures: An Account of the Decimal System with Tables of Conversion for Commercial and Scientific Uses"; cloth, 50 cents; can be supplied by The Inland Printer Company.

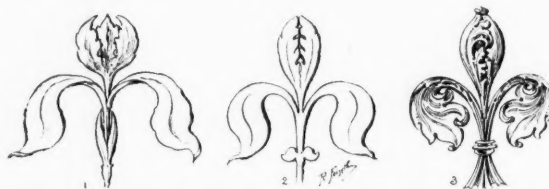
BASIC PRINTING METHODS.—The oldest method of printing is evidently the Roman, which consisted of types formed of clay, used in naming and numbering pottery, resulting finally in the raised movable types and wood engraving. Then came intaglio or metal engraving and copperplate printing. Then the surface or lithographic printing, which really embraces the two former methods as well. Then came the chemical or "light" printing in photography; and finally the gelatin grain printing, which rests actually on the litho and typographic principles. All other methods are either mechanical, as in type, intaglio, plat; or chemical, as in lithography, plate and photographic printing.

A NEW CAMERA FOR PROCESS WORK.—We have received a suggestion to the query of G. B., under the head of "The Camera Obscura in Process Work," published in the March number of THE INLAND PRINTER. C. L. M., of St. Louis, writes: "I have taken the first steps for securing a patent for a camera by which I can obtain the proper negatives for multichrome printing by one single exposure. A reflection of the picture is thrown strongly inside the camera, and this reflection is in turn copied by three or more other chromatic lenses at the end of the box, giving the several isolated color plates by the usual filtering process. Would invite G. B. to communicate with me further on the subject by addressing the editor of this department."

ALGRAPHY IN GERMANY.—Over one hundred of the leading firms in Germany have adopted the printing from aluminum plates. In addition to the regular trade printers it has

also been introduced in most of the government printing works, including the Royal Geographical Printing Works in Berlin; Royal State Printing Works, Berlin; Royal Bavarian Geographical Printing Works, Munich; State Railway Printing Works, Karlsruhe; Imperial and Royal State Printing Works, Vienna; Imperial and Royal Military Geographical Institute, Vienna; Imperial and Royal Agricultural Institute Printing Works, Vienna; Imperial and Royal Photo. and Reproduction Printing Works, Vienna. The Royal Norwegian Geographical Printing Works, the Imperial Russian Naval Printing Works and the printing works of several Austrian railways have also adopted algraphy.

THE ORIGIN OF THE FLEUR-DE-LIS.—R. Forsyth, Glasgow, writes: "The Fleur-de-Lis is really a conventional rendering of the Iris; first adopted as the emblem flower of France by Louis VII., and called after him 'Fleur-de-Louis.' This became corrupted to 'Fleur-de-Lis' in France, to 'Flower-de-Luce' in England, where by the latter name the common iris, or yellow hop is still known. In Longfellow's



poem entitled 'Flower-de-Luce' this statement is further corroborated. Notwithstanding that he begins by calling it a 'lily' (a popular mistake no doubt arising out of its being sometimes called 'the lily of France'), he immediately describes the habitat not of the lily, in woods, but of the iris, by streams and meres:

"'Beautiful lily, dwelling by still rivers,
Or solitary mere,
Or where the sluggish meadow-brook delivers
Its waters to the weir.'"

Further down, in apt heraldic language, he adds:

"'The burnished dragon-fly is thine attendant,
And tilts against the field,
And down the listed sunbeams rides resplendent
With steel-blue mail and shield.
Thou art the Iris fair amongst the fairest.'"

FOR THE CONVENIENCE OF AMERICAN EXHIBITORS AT THE WORLD'S FAIR IN PARIS IN 1900.—A company formed for the exclusive purpose of fostering, guarding and developing American exhibits intrusted to their care at the city of Paris before, during and after the exhibition, has taken root in New York under the title of "The American Exhibitors Agency Company." It will act in the capacity of counsel, trustee and executor to the exhibitor; and so thorough and perfect are its plans, equipments and connections that it will be a factor of immense value, both financially and morally, to have this company at the command of an exhibitor, from the time the place is secured, to ship the goods, make their respective merits known to visitors or the committee of awards, box and sell or return them safely to the owner at home, and to transact a variety of other business for its clients.

PRICE OF WOOD ENGRAVERS' TOOLS.—G. W., Nelson, B. C., writes: "Can you kindly direct me to a firm that makes wood engravers' tools and also give me an estimate of how much it would cost for a good outfit and some books of instruction? Reading your article in THE INLAND PRINTER I at once thought I would try and learn. Please also send my INLAND PRINTER to the changed address." *Answer.*—The best tools for picture engraving are the Rubens French gravers. They are sold in America for \$1 each or \$10 per dozen. A very much liked graver, that is sold all over the world, is the F. W. Gesswein (American) tool, sold here for

the same price. There are other tools sold here for 50 cents each, which are called "picture sets" or "graver tints." Regarding books, I think that W. N. Brown's work on "Wood Engraving," price 75 cents postpaid, is about the best book to follow in learning the art. Boxwood is sold, ready faced, for from 1 to 6 cents per square inch, according to perfection of texture.

GRAIN IN LITHOGRAPHIC PROCESS WORK.—Although we have from time to time spoken of various methods of making grain textures, there are always new ways devised and new results obtained. Since the revival of lithography and the adoption of process work therein, renewed interest is being manifested in producing grain textures instead of dots or lines, especially for color plates. An experimenter from Philadelphia has shown what a unique effect can be produced by reproducing the ordinary half-tone negative upon a grained and sensitized stone on several of the color plates, thus avoiding the "pattern" usually so annoying. Another very useful method is the simple operation of exposing the plain, everyday photographic negative upon a grained and sensitized stone. In this connection the almost forgotten *rub tints* of old-fashioned lithography could be revived; also the asphalt tints. Resin dust and liquid shellac tints, as well as drawing on grained paper in black, and consequent reduction by photography, etc., are all perfectly legitimate means of obtaining grain effects for lithographic process work.

PRICE OF LITHOGRAPHIC HALF-TONE WORK—HOW RECKONED.—S. T'ns., Cincinnati, Ohio, inquires: "The type-process people have an easy, and, it seems, quite satisfactory way of figuring their half-tone work; cannot the lithographic 'process work' be figured in the same manner? It seems it would simplify things greatly in estimating on jobs, and as we have lately been very successful in printing such work on stone, I would be much obliged if you could furnish us with some information for guidance on that subject." *Answer.*—The price paid to the average lithographic artist for half-tone work, whether he has to add or take away in his work, is about 15 cents per square inch (after the work, in a crude state, is furnished to him). To this must be added the photographing and developing, which is done in the laboratory by the operator, and amounts to about 10 cents per square inch. When new plates are drawn entirely by hand, which sometimes becomes necessary, this price cannot be adhered to; certain it is that the cost does not come as high as if the same photo-process work was put on metal plates for relief etching, and had to be "tooled" up by an engraver's hand. The lithographer blends off by water or acid or pumice powder, or fills in with touche, crayon or film, and has great command over the subject before him, aided, of course, by his knowledge of color.

THE TYPESETTING MACHINE AS AN AID TO LITHOGRAPHY.—Great interest is being manifested by experimenters and proprietors of lithographic as well as type-printing establishments, publishers and others, regarding the feasibility of transferring type-set matter to stone or metal surfaces for the purpose of printing the type of books with illustrations, etc., from the lithographic press; thus to do away with the time-robbing high-etching, electrotyping, etc., now employed. In consequence, we have a number of letters before us, most of which are treating the subject inquiringly. We will say for the present, in answer, that no real progress has yet been made which would enable a lithographer to take an impression from type-set forms of large dimensions, and transfer the same to lithographic surfaces, and obtain the clear, sharp and brilliant effect which the type impression itself yields, although on smaller surfaces it can be done. The reasons for the failure and the directions for remedy are the following: First, large type forms are mostly too uneven, consequently not rolling up perfectly, yielding no uniform impression. The remedy would lay principally in a perfectly

working typesetting machine, giving all the types an absolutely even projection. Second, the uneven distribution of ink on the roller, admixture of dust particles, and often the inferior quality of the transfer ink; also a lack of skill and judgment in the transferrer, are very prevalent, for which it would seem that a remedy could be easily found. Third, the medium (paper) on which the transfer impression is made is mostly at fault in rendering impressions with unclear edges; to rectify which, the pressure, backing, coating, etc., are subjects which require the most mature study and attention. Finally, the treatment after the transfer is down may also play an important part in the final result. Combinations of metal, such as deposits, alloys or coatings to metal plates, and final etchings or manipulation, also seem to indicate a proper direction for experimenters to follow. The fact that some men obtain good results in this line should make it possible that many may reach the same end. Then, again, the printing is too often done by poor hands and worse machinery, causing the first transfer to be ruined at once. As it seems to have become a very important mission of lithography that the work of the typesetting machine should be rendered printable in the lithographic press, I have no doubt that the desired result will soon be obtained, so that many of our periodicals and bound books will be illustrated with artistically colored pictures, and made readable in clear and bright type, printed by lithographic methods.

PATENTS.

Gustav H. Block, of London, England, has taken a United States patent, No. 622,879, on a process of preparing planographic surfaces, which consists in transferring the stipple work thereto, rolling up the stipple work with an acid-proof composition, etching the surface with an acid to leave the stipple work in relief, and treating the surface with an alkaline solution to remove the grease and then sensitizing the surface. The invention is applicable either to litho stones, or to zinc or other metal plates.

An apparatus for graining zinc or aluminum plates is the subject of patent No. 622,554, by James H. Smith, of Providence, Rhode Island. Instead of using hard balls or marbles he applies the sand with yielding surfaces, as of felt, and claims that this surface produces a less harsh action of the graining agent upon the surface of the metallic plate than the hard graining device heretofore employed, and at the same time by reason of its yielding nature his novel graining device acts between or around the finer particles of the graining agent to reduce the harshness of the graining action and leave the grained surface finer than would otherwise be possible.

THEY OBEYED INSTRUCTIONS.

The permanent deep harbor committee created by the Denver convention paid a visit to the Lone Star State, with the purpose of examining the various rival ports. The committee, which was composed of representatives of all of the States west of the Mississippi, to the number of about sixty, became the guests of the people. All the doors of all the railway trains and hotels were open to them, the free use of the telegraph lines was tendered, carriage drives, excursions on the water, banquets and oyster-bakes, filled in the time for two or three weeks. The essence of Southern hospitality, however, was voiced in a telegram which the president of the San Antonio & Aransas Pass Railroad, who happened to be in New York at the time, sent to the chief counselor of the company, General Houston:

I understand deep water men in Texas. Corral 'em. Buy wine. Give 'em my car. Buy wine. Take 'em to Rockport and give 'em a fish dinner. Buy wine. Take 'em out to the jetty. Buy wine. Take 'em to San Antonio and give 'em a carriage drive and a banquet. Buy wine.

(Signed) URIAH LOTT, President.

P. S.—Buy wine.
The instructions were executed with fidelity. The party drank wine out of tin cups.—*San Francisco Argonaut.*

The Howland Series

6 Point 30A 50a \$2.25

THE HOWLAND SERIES IS NOW SHOWN IN FOURTEEN WELL-GRADED SIZES, AND IS COMPLETE WITH FIGURES THROUGHOUT

THIS face is one of the most popular now in use, being equally desirable either for finest job or newspaper work. Figures in line and are clean cut and legible. Those who already have the sizes to and including 60 Point will greatly enhance their usefulness by adding the three larger sizes 123456

10 Point 24A 36a \$2.75

ASSISTANCE IN JUSTIFICATION THROUGH TWO 0 THICKNESSES

BEING a good scheme to avoid interspacing in many a fine display line. This saves time on a newspaper, where time is usually valuable in the extreme, and is of great importance in job work \$25

ICE

18 Point 12A 20a \$3.25

BEAUTIFUL HARMONY OF CHARACTER POISE

Readable at first glance and not one feature that would tend to detract in

30 Point 8A 12a \$5.00

GRAND FACE Clean Letters

72 Point 4A 5a \$12.00

NEW SIZE

GROUPING

42 Point 6A 10a \$6.00

NOW FOURTEEN SIZES Figures \$2.38 Complete

120 Point 3A 4a \$19.00

NEW SIZE

RHINE

54 Point 4A 6a \$8.00

Durable USEFUL

96 Point 4A 5a \$15.00

NEW SIZE

HONORS

18 Point Barta Border opt. 30 in. \$1.50

AMERICAN TYPE FOUNDERS CO.

Including New Sizes



NEW SIZE

72 Point 4A 5a \$12.00

Large Sizes

48 Point 5A 8a \$7.00

NICER THAN EVER Desired Characters

NEW SIZE

120 Point 3A 4a \$19.00

Stencil

60 Point 4A 5a \$9.00

MORE Ornate

NEW SIZE

96 Point 4A 5a \$15.00

Red Inks

18 Point Barta Border 291. 30 in. \$1.50



DESIGNER AND MANUFACTURER

8 Point 28A 40a \$2.50

THIS FACE PRODUCES GOOD RESULTS
IN EITHER PLAIN OR TWISTED WORK

USED in any class of work, and, strange though it seems, it will fill the bill. Just the proper quantity of that "undefined something" to give character to the work without seeming to be in any manner far fetched 56789

12 Point 20A 30a \$3.00

THIS SPLENDID SERIES IS
A SMALL OUTFIT ITSELF

SHOULD be a small part of a large plant; those who have it know that it is a very useful small part, as well as being inexpensive 2

Bet

24 Point 10A 16a \$4.00

DO NOT FORGET
THE NEW SIZES
Shown partly on
these two pages

30 Point 8A 12a \$5.00

FOR SALE AT
Every Branch

Invitation Script.

48-Point Invitation Script, 9a 4A, \$12.00—L. C. \$6.00; C. \$6.00

36-Point Invitation Script, 12a 5A, \$8.50—L. C. \$4.00; C. \$4.50

24-Point Invitation Script, 20a 8A, \$7.50—L. C. \$3.75; C. \$3.75

18-Point Invitation Script, 25a 9A, \$6.00—L. C. \$3.00; C. \$3.00

12-Point Invitation Script, 35a 10A, \$5.00—L. C. \$2.70; C. \$2.30

24-Point Card Fonts, 10a 4A, \$4.25—L. C. \$2.15; C. \$2.10

18-Point Card Fonts, 12a 4A, \$3.25—L. C. \$1.65; C. \$1.60

12-Point Card Fonts, 18a 5A, \$2.80—L. C. \$1.60; C. \$1.20



Invitation Script.

The only script that exactly imitates copperplate work. Notice the spaces between the words, the o's in o'clock and the joined 's to indicate the possessive case. Also compare it with other type work.

*Reception and Banquet
of the
Jewelry Salesmen's Club
at the
Metropolitan Hotel.*

*The honor of your company is requested on
Wednesday evening, May, seventeenth,
eighteen hundred and ninety-nine
at half past eight o'clock.*

Committee of Arrangements.

*Archibald Bowers;
Randolph Mitchell;
Howard Livingstone.*

*Made by the
Inland Type Foundry,
217-219 Pine Street,
Saint Louis.*

*Mr. Harvey T. Russell,
710 Arlington Place.*

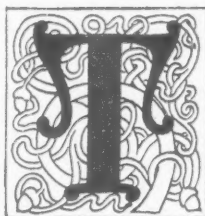


DUPLICATE PLATES
FOR SALE.



ELECTRO-TINT ENG. CO.
PHILADA. PA.

EXTRACT FROM KNICKERBOCKER'S HISTORY OF NEW YORK, BY IRVING



TO RESCUE from oblivion the memory of former incidents, and to render a just tribute of renown to the many great and wonderful transactions of our Dutch progenitors, **DIEDRICH KNICKERBOCKER**, native of the city of New York, produces this historical essay." Like the great Father of History, whose words I have just quoted, I treat of times long past, over which the twilight of uncertainty had already thrown its shadows, and the night of forgetfulness was about to descend forever. With great solicitude had I long beheld the early history of this venerable and ancient city gradually slipping from our grasp, trembling on the lips of narrative old age, and day by day dropping piecemeal into the tomb. In a little while, thought I, and these reverend Dutch burghers, who serve as the tottering monuments of good old times, will be gathered to their fathers; their children, engrossed by the empty pleasures or insignificant transactions of the present age, will neglect to treasure up the recollections of the past, and posterity will search in vain for memorials of the days of the Patriarchs.

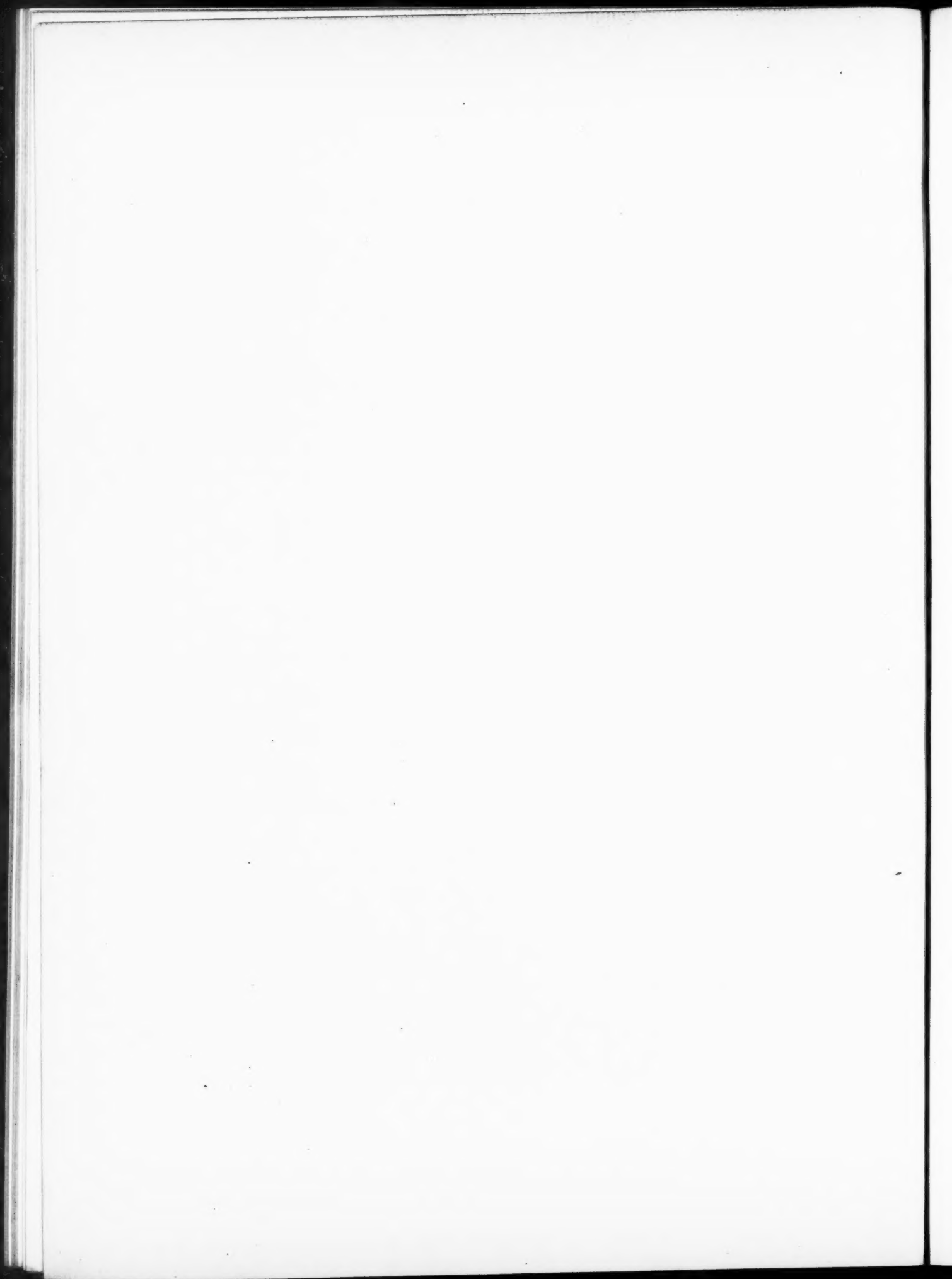
Determined, therefore, to avert if possible the threatened misfortune, I industriously set myself to work, to gather together all the fragments of our infant history which still existed, and like my reverend prototype, **Herodotus**, where

"To rescue from oblivion the memory of former incidents, and to render a just tribute of renown to the many great and wonderful transactions of our Dutch progenitors, **DIEDRICH KNICKERBOCKER**, native of the city of New York, produces this historical essay." Like the great Father of History, whose words I have just quoted, I treat of times long past, over which the twilight of uncertainty had already thrown its shadows.

**A. D. FARMER & SON
TYPE FOUNDING CO.**

**BEEKMAN AND GOLD STS.
NEW YORK CITY.**

Set in Knickerbocker Old Style,
Showing 10, 12 and 18 Point.
Cast in Sizes from 10 to 48 Point.



DEATH OF JOSEPH EICHBAUM.

Joseph Eichbaum, the head of the well-known firm of Joseph Eichbaum & Co., Pittsburg, Pennsylvania, printers and stationers, died suddenly at his home in that city, on April 15. Mr. Eichbaum was born in Pittsburg March 4, 1827, and was the son of William Eichbaum, one of the foremost citizens of Pittsburg at that time, and who served



JOSEPH EICHBAUM.

a term as postmaster, and held for several years the office of city treasurer. The son received the usual education accorded the city youths in the early part of this century, and secured his first employment in a tannery operated by John Caldwell. From the tannery he went upon the river as a clerk on a line of packet and freight boats. Later he entered the employ of E. J. Johnston & Co., as a clerk, applying himself so well that he became a member of the firm, when it was reorganized and took the name of W. G. Johnston & Co. Mr. Eichbaum later bought in the shares of his partner and became sole owner, changing the firm name to Joseph Eichbaum & Co., after other business associates had joined with him. Mr. Eichbaum was president of the Pittsburg Typothetæ at the time of his death. He was a thirty-third degree Mason and held a number of important positions of trust in the order. He was a past master of St. John's Lodge No. 219, a past high priest of Shiloh Chapter No. 257, and a past grand master of the Grand Lodge of Pennsylvania. He was treasurer of St. John's No. 219, treasurer of Shiloh Chapter No. 257, treasurer of the Masonic Veterans' Association, treasurer of the Masonic Library Association of Western Pennsylvania, treasurer of Syria Temple, Ancient Arabic Order of the Nobles of the Mystic Shrine. He had also served as district deputy grand master for several years. Mr. Eichbaum was also a member of the Duquesne Club. He leaves four children—Mrs. John W. Banks and Charles Eichbaum, of Pittsburg, John C. Eichbaum, of Chicago, and William Eichbaum, of Mexico.

SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A CALENDAR for May, sent out by P. C. Darrow, Chicago, is of Japanese design and very dainty in coloring.

CUNNINGHAM & Co., Williamsport, Pennsylvania.—The work sent out by you is of excellent quality, the embossing being exceptionally good.

LE COUNT & Co., Hartford, Wisconsin.—The cards and leaflet are fair specimens of composition and presswork, but the rulework on your own card needs more care in finishing the joints.

HUNTLEY S. TURNER, Ayer, Massachusetts, sends out blotters with excellent half-tone illustrations in color, with attractively displayed advertising matter thereon, which should bring good trade returns.

H. J. HOLNESS, Ballston Spa, New York.—The samples sent by you are very creditable specimens of composition and presswork. The United States District Court letter-head is a neat piece of typography.

A PACKAGE of programmes, plain and in two colors, from the Tribune Print, Scranton, Pennsylvania, gives evidence of workmanlike treatment by both compositor and pressman, every page showing care and neatness throughout. The work is up to date and of first-class quality.

THE Pretoria (South Africa) News sends a copy of an eight-page programme, 8½ by 10½ inches, as its latest production in that class of work. It is a good piece of ornamental typography, but the time has passed when that style of work was considered excellent. Better effects are now

produced with less expenditure of time and the use of less material. The presswork is not so good as it might be, the ink being unevenly distributed, but the half-tone illustrations look fairly good.

THE Kugler Printing Company, Pottstown, Pennsylvania, sends a few samples of mercantile work which are good specimens of bold, plain composition and good presswork. This style of work is more effective than ornamental gingerbread, and will prove more remunerative in nine cases out of ten.

YOSEMITE ENGRAVING COMPANY, San Francisco, California.—The specimens of half-tone work in two colors are excellent and should be good trade-bringers in your locality. The zincograph with tinted background is also good. Your calendars are so good that they ought to be preserved by their recipients.

A FEW samples of letter-heads, blotters, etc., from the Purse Printing Company, Chattanooga, Tennessee, are good examples of improvement over copy furnished. With almost every sample submitted the original printed copy is sent, to which the reset job is much superior. The composition is first-class and presswork excellent.

EDWARD W. DOREY, 78 West One Hundred and Third street, New York.—The two specimens submitted by you are very good pieces of display composition. You have the correct idea of neatness and effectiveness in arrangement of matter, and uniformity of type faces and correct whiting out go a long way toward producing this good result.

A PAMPHLET entitled "The Twentieth Century Movement," describing the carriages manufactured by the American Electric Vehicle Company, has been received at this office. It is well written and well printed, the chapter entitled "The Short Story of a Long Run" being especially concise and convincing. We understand the booklet was arranged and written by Mr. S. T. Hastie.

OLIVER WATSON, 60 John street, New York, knows how to get up attractive advertisement printing. His leaflet and ticket announcing the lecture by Rev. Lindsay Parker on "The Emerald Isle" are appropriately printed in green ink on various tints of green stock. The stationery being tied with green silk gives an emerald finish to the job, in keeping with the subject of the lecture. The work is well displayed and the presswork good.

THE 1899 Premo camera catalogue, issued by the Rochester Optical Company, is a beautiful sample of letterpress printing. It consists of 92 pages, 7 by 8½ inches, printed on heavy enameled stock, illustrated with splendid half-tones, the engraving of which is of the highest grade. The cover is finely printed in three colors and superbly embossed. The composition and presswork throughout reflect much credit upon Ernest Hart, South St. Paul street, Rochester, New York, in whose office the work was done.

"EXPANSION" is a theme that is bothering many people at the present time, but the Faithorn Printing Company, 148-154 Monroe street, Chicago, has solved the problem for itself by engaging more extensive quarters in the same building, as is announced in a very neatly-printed folder which it has issued. The work is unique in design and excellent in execution, the typography and presswork being high class in every respect. The first page of the folder represents Uncle Sam covering up the whole Western Hemisphere.

THE Grand Rapids Engraving Company, Grand Rapids, Michigan, has designed and printed for Skinner & Steenman, of Grand Rapids, a catalogue of furniture, the engraving in which is of excellent quality, the composition good, and presswork admirable. The front cover is adorned with a three-color half-tone print, of artistic effect, with calendar pad attached, which should insure its preservation. The work is very good throughout, and a credit to the printing department of the Grand Rapids Engraving Company.

THE Illinois Engraving Company, Chicago, has been sending out a daintily gotten up brochure, entitled "Twelve Proofs in Half-Tone" from reproductions of famous paintings and etchings. The pictures are well printed upon enameled stock, and attached to the leaves of green-tinted, deckle-edged stock, the whole tied with cord and inclosed in a special envelope with poster design upon the outside. This method of advertising is one that pays, but a little trade paper advertising in addition would not be an unwise plan.

THE Inland Type Foundry, St. Louis, continues to send each month, to a regular list of first-class printers, some form of advertisement in the way of a circular or booklet, calling attention to its output. The pamphlet describing their MacFarland series is one of the latest. Nothing but MacFarland and MacFarland Italic are used in setting this pamphlet, and a number of tasty jobs printed in two colors give printers helpful suggestions as to the use of the letter. The MacFarland ought to have a big sale with such advertising as this.

FOR versatility in artistic lore and apt methods of stating cases with his pen and illustrating them with his pencil and brush we have not met the superior of R. C. Marston, writer and designer of advertisements, 602 Hickox building, Cleveland, Ohio. If any one man has the power to bring business to a concern, the honor should belong to Mr. Marston, for we have seldom seen circulars, booklets or announcements so happily worded or so appropriately illustrated as those submitted by him. They are delicate and refined in treatment, and his subtle humor is so apparent at first glance that the reader's attention is at once arrested and the object of

the printed matter is revealed instantaneously and forcibly. Mr. Marston's printers aid him by carrying out his ideas to the letter and turning out the work in first-class shape, both in composition and presswork.

THE Grand Rapids Engraving Company, Grand Rapids, Michigan, has issued an advertising pamphlet called "Tramps." It is a well-illustrated and well-printed brochure, exploiting the facilities of the company's plant for doing first-class work. It describes the "cheap-john" catalogue and compares it to the tramp. A series of pictures with a few lines of explanatory matter carry the reader through the book to the page explaining the facilities of the Grand Rapids Company. The ragged-edged opening torn in cover for the title is unique.

THE advertising of the Sprague Electric Company, of New York, in charge of D. E. Goe, is always of the best. Its pamphlets, circulars and other printed matter always bear the impress of the artist in wording, arrangement and printing. The latest received at THE INLAND PRINTER office is the pamphlet describing the Lundell fan motors. Printed in old style type throughout, illustrated with fine vignetted half-tones, and



inclosed in a tasteful cover, it is indeed a fine example of artistic up-to-date advertising. The cover, a miniature half-tone of which is presented herewith, is especially attractive. The cut is printed upon enameled paper, the green stock of the cover being cut out to serve as a mat surrounding the picture. The appearance of the half-tone is improved by a light tint, and the gold and other printing given a fine stippled effect by running the sheets through a roughing machine.

H. L. WINTERMOVER, of the Shepherdstown (W. Va.) *Independent*, sends a copy of his paper and wishes criticism thereon. The paper is well set and made up in excellent style, and the presswork is good with the exception of the "slurred" head rule, of which you complain. This is not a slur, but is caused by your rollers being set too low, and striking the rule they deposit a great deal more ink than the rule should carry. Set your rollers so that they just touch the rule at the moment of impact and your trouble on this score will most likely be at an end.

F. L. MONTAGUE, eastern agent for the Michle Printing Press & Manufacturing Company, recently issued a calendar, with removal notice attached, the background of which is embellished with an artistic reproduction in colors of a New England homestead, from a painting by Henry P. Smith. The work is handsomely executed, and no doubt Mr. Montague's hope will be realized—"that its utility and beauty will compensate for its preservation"—and that it will serve to "remind you of the many excellent qualities of the Michle press," on which the work was printed.

FROM Charles S. Fee, general passenger and ticket agent of the Northern Pacific Railway, St. Paul, Minnesota, comes a copy of "Wonderland '99," the annual advertising book of that road. The cover, of tasteful design in several colors, is exceedingly appropriate, and forms a very suitable covering for an artistically printed and finely illustrated pamphlet of some one hundred pages. For those seeking homes in the

great Northwest, along the line of this railroad, and for the tourist and traveler desirous of finding pleasure and health resorts, the book will prove a welcome compilation. A handsome colored frontispiece showing Mount Shasta after the first snow adds much to the attractiveness of the book.

A VERY handsome monthly calendar for May is sent out by the Stanley-Taylor Company, 424 Sansome street, San Francisco, California, at the head of which is printed a beautiful three-color half-tone picture entitled "Friends or Foes." This ought to be an excellent advertisement for the firm, coupled with the following statement printed thereon: "Good paper, good ink and first-class workmen are all essentials of fine printing, and besides these, we put that added touch of gray matter which gives our work artistic and commercial value." Both composition and presswork are of the highest quality.

THE Arkansas Democrat Company, Little Rock, Arkansas, sends a programme of a banquet tendered to Gen. Powell Clayton, United States Ambassador to the Republic of Mexico, by the Board of Trade of the city of Little Rock. It is a very fine piece of letterpress printing in colors, on smooth-finish deckle-edged paper, bespangled with silver stars. The cover has printed on the front page the United States flag with the Mexican colors below. The programme is tied with red and blue ribbons. The whole is a very attractive souvenir of an interesting event, and reflects great credit upon the Democrat Company.

W. C. THOMAS, business manager of the *Sheboygan County News*, Sheboygan Falls, Wisconsin, evolved a striking idea for catching trade, and put it into effect without loss of time. He compounded a "Trade Tonic," and prescribed it for the merchants in his vicinity with good effect. The design is a rulework outline of a bottle, the label on which reads: "The Sheboygan News Trade Tonic. Not a Blood Regulator, but a Trade Stimulator. Directions: Take from 1 line to 1 page, once a week. The larger the dose, the quicker and more permanent the relief." The work is very well displayed, and is a unique and attractive piece of advertising.

FROM the Regan Printing House, Chicago, comes a specimen of printing entitled "Interesting Facts for Publishers." It is a sixteen-page brochure with cardboard cover and outside sheet of parchment, all tied with silk floss. The front cover design represents a book with the side stamping, gilt edges, leather back, etc. The inside pages are printed on several colors of enameled stock, and call the attention of the publishing trade to the large manufacturing plant of the Regan Company. The pages are arranged with tasteful designs printed in two colors and tint, a number of half-tone cuts which serve to embellish the work, and at the same time show the capabilities of the house in the half-tone line, appearing in the book. The entire designing of the job, the writing of the matter, the setting of the pages, the superintending of the presswork, was the work of C. N. Trivess of that company.

A PACKAGE of excellent letterpress printing has reached us from Robert L. Stillson, Center and Pearl streets, New York, consisting of booklets, announcements, business cards and folders. All the work is in excellent taste. Mr. Stillson's own announcement is an ornate engraved design in two colors, lettered "Stillson, His Print," which is attractive enough to enlist lovers of good printing on his side at first glance. A catalogue of Waterman's Ideal Fountain Pen is a beautifully designed and executed piece of workmanship, of twenty pages and cover, 4 1/4 by 7 inches in size, illustrated with half-tone engravings of the various styles in which the pen is made, with portraits of eminent persons who have used the pen and their testimonials as to its excellence. Among the portraits we recognize President McKinley, Admiral Dewey, General Miles, Margaret E. Sangster, Lulu E. Chase and Jessie Bartlett Davis, the latter of whom exclaims "'O Promise Me,' that I shall never be without an 'Ideal' Waterman's Fountain Pen." On the front cover is a representation of the Earth and a Waterman pen making a mark around it, with the wording "Waterman's Ideal Fountain Pen makes its mark around the world." The design is in gold and silver on a deep green background. The booklet is neatly designed and set, and the presswork is superb.

TRADE NOTES.

"THE" Engraving Company, of Chicago, has removed to 807 Schiller building.

LIONEL MOSES, importer of Chinese, Japanese and other special papers, has removed from 10 Warren street to 66-68 Duane street, New York.

THE firm of Gardner & Hamlin, publishers of the *Journal*, Canandaigua, New York, has been dissolved. E. P. Gardner will continue the publication.

E. ST. ELMO LEWIS, the well-known advertising man, has been appointed managing editor and manager of foreign advertising for the *Sunday Transcript*, of Philadelphia.

W. H. RAND, for nearly thirty years president of the publishing house of Rand, McNally & Co., Chicago, has retired from the firm, and practically from business life. He has transferred the 2,800 shares he held to other holders, resigned

as a director and moved to the East, where he will take up his permanent residence.

R. S. ELLIOT, of A. G. Elliot & Co., importers and dealers of paper, Philadelphia, recently made a trip through the West and favored THE INLAND PRINTER with a call.

THE Dow Typesetting Machine Company has removed its offices in New York to the new thirty-story building on Park Row, and is now located on the eighteenth floor.

THE Blakely Printing Company has removed from 186 Monroe street to 126-132 Market street, Chicago, where it has much larger and finer quarters than at the old stand.

THE Shepard Loose-Leaf Book Company has succeeded the Shepard-Faifer Company, at 212-214 Monroe street, Chicago. The firm manufactures loose-leaf ledgers, tariff files, map binders, etc., under the Faifer patents.

E. GIROD, 4 Vicolo Rovello, Milan, Italy, informs THE INLAND PRINTER that he is in position to take up the agency for any American house dealing in printing machinery and supplies. He is already agent for the Linotype, and the Campbell and Miehle presses, but desires to represent some firm making folding machines, stitching machines, embossing presses, etc.

GEORGE A. BAUER, formerly representing the Harris Automatic Press Company in Boston, has been placed in charge of the Western branch, and is now located in the Commerce building, 14 Pacific avenue, Chicago. Mr. Bauer is pleased with the territory he now has charge of, and will have better opportunities for showing his abilities than he had in the East.

J. STEARNS CUSHING, secretary of the United Typothetae of America, has sent official notice to members that the thirteenth annual convention of the association will be held at New Haven, Connecticut, September 12 to 15, 1899. Announcement is also made that Thomas E. Donnelley, son of the late R. R. Donnelley, will fill the office of treasurer for the unexpired term.

J. STEINER, representing the Keratol Company, of Newark, New Jersey, is traveling about the country exploiting the merits of Keratol, and explaining to bookbinders and printers how gold leaf, sizing, glue, etc., can be worked with it to advantage. The plan is a good one. When people get to know the many uses to which this material may be put, orders will largely increase.

THE J. W. Butler Paper Company, of Chicago, has just instituted what is called a sample book and promotion department, which they have placed in charge of Joseph A. McC. Johnson. Mr. Johnson has been with the firm a number of years and deserves the promotion; and having recently married Miss Georgia Murray, of Owatonna, Minnesota, he looks upon his appointment as one of his wedding presents.

FRIENDS of E. H. Stevens, the Chicago representative of the Miehle Printing Press & Manufacturing Company, are congratulating him on the order recently taken from the Western Newspaper Union for twenty-three Miehle presses. Mr. Stevens is considerably elated over the order and has good reason to be. The firm uses a reproduction of the letter ordering the presses as its advertisement on the back cover of THE INLAND PRINTER this month.

THE J. G. Shaw Blank Book Company, 261-267 Canal street, New York, has been completely reorganized. Mr. J. S. A. Wittke, for many years connected with the company as its secretary, has purchased a controlling interest, and is now president and treasurer of the new organization. The other officers are R. F. Ham, vice-president, and George Hanford, secretary. The company is manufacturing a fine line of blank books and doing a good business.

W. E. TUCKER, of W. E. Tucker & Co., limited, color printers, Worcester, England, recently visited the United

States with a view of purchasing some machinery for the new plant which his company is now erecting, and placed orders with a number of firms. Mr. Tucker informs THE INLAND PRINTER that his establishment is one of the largest in England, and an examination of the half-tone illustrations of the buildings, which he carried, certainly bears out this statement.

CHARLES B. HYDE, agent for THE INLAND PRINTER in Newburgh, New York, sends a circular describing the Lakeside House, a charming summer resort situated on Orange Lake, near that city. This resort is under the management of Mrs. Hyde, and is located on the line of the Newburgh Electric Railway on Orange Lake, one of the prettiest sheets of water in New York State. Copies of the circular will be mailed to those contemplating a summer vacation.

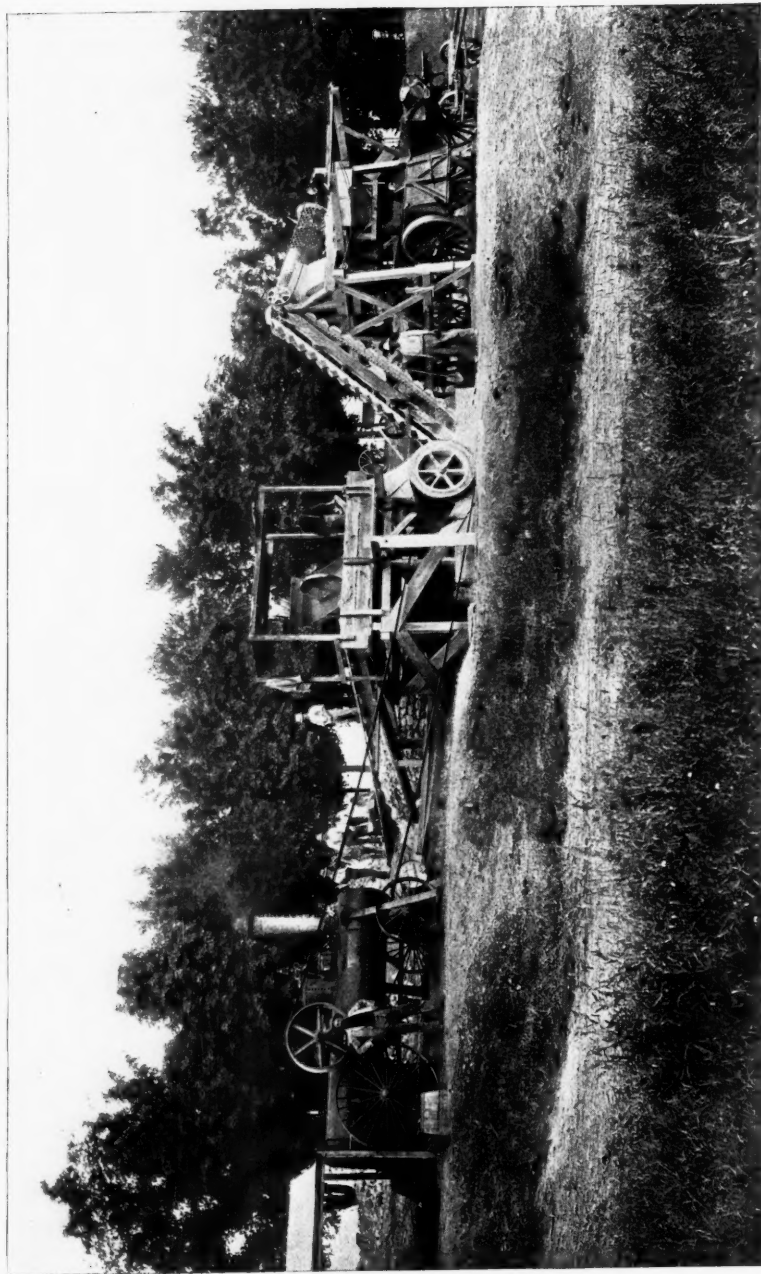
THE National Printing Company, 509-511 South Twelfth street, Omaha, Nebraska, finds the new quarters into which it moved several months ago very satisfactory, and reports an increased business since making the change. Mr. J. H. Minds, the foreman of the establishment, recently called at the office of THE INLAND PRINTER, being in Chicago for the purpose of looking into the purchase of a new cylinder press and other material. Mr. Minds reports that his firm makes a specialty of printing in all languages, but had a rule to always bar Chinese laundry bills.

OWING to the growth of the F. Wesel Manufacturing Company it has become necessary to divide the responsibility of its management. Ferdinand Wesel will supervise the entire business, giving his special attention to the manufacturing department. Emil Stephany will continue to perform the duties of treasurer and secretary. Henry L. Bullen has assumed the position of manager of the sales department, the latter arrangement having been made on June 1. Mr. Bullen was formerly connected with the American Type Founders Company, and goes to the Wesel concern with a well-earned prestige as a man and a manager. The new division of management will enable the company to give its customers the best possible service.

THE legislative printing contractors at Albany, New York, the Wynkoop-Hallenbeck-Crawford Company, has extended its lease of the large four-story building on Hamilton, above Hawk street, and is putting in a very large assortment of new type, jobbing material and new presses, and will add more linotypes. This company employs about two hundred people in the allied trades in the printing business. When its new additions are made it will be the largest and best equipped plant in the capital city. The business is under the management of Charles M. Winchester, Jr. The Albany house is a branch of 441 Pearl street, New York City, where the Wynkoop-Hallenbeck-Crawford Company has a large plant, being one of the oldest concerns in the city.

TO SHOW that THE INLAND PRINTER is enjoyed by people outside of the craft as well as by those in it, and also by individuals well along in years as well as younger ones, we publish the following letter recently received from Dr. J. Stuart Leech, of Downingtown, Pennsylvania. Doctor Leech is eighty-four years of age, but is still practicing his profession with as much activity as a man of twenty-five or thirty years. He evidently appreciates the beauties of the magazine, for he says: "I have placed in the Downingtown library the copy of THE INLAND PRINTER which you sent me. The exceptional elegance of its make-up, its choice literary matter and its exquisite illustrations made me desirous that many others besides my immediate friends should share the pleasure which its perusal afforded me."

THE INLAND PRINTER circulates in this office from manager to "devil," all anticipating its monthly visits with great pleasure.—H. W. Barnes, proprietor, Nova Scotia Printing Company, Halifax, Nova Scotia.



From Year Book, U. S. Department of Agriculture, 1897.

Halftone by
AMERICAN PROCESS ENGRAVING COMPANY,
Cincinnati, Ohio.

A FAMILIAR FARM SCENE.

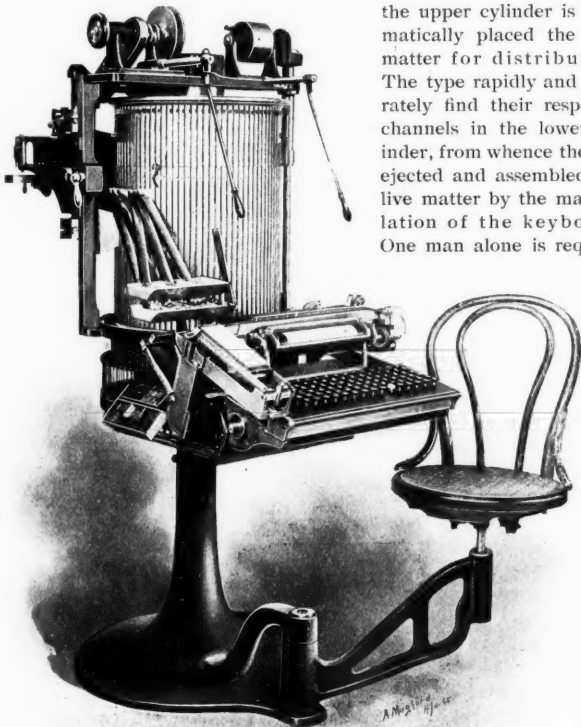
By permission of the Department.

THE SIMPLEX ONE-MAN TYPE-SETTER.

IT is naturally very gratifying to THE INLAND PRINTER to be informed that The Unitype Company are receiving inquiries from all over the world in response to their advertising of the Simplex One-Man Typesetter in these pages. This shows a widespread interest in the subject, and that the market is ready for a really simple, effective machine for setting type, such as is the Simplex.

We present herewith a few illustrations, which will give some idea of the Simplex machine and its important features. It is not a "new" machine, in the sense that it is a crude combination of new and untried mechanical devices. It is rather an evolution, as it combines the best features of other machines, which have been acquired by The Unitype Company, with vital improvements suggested by the experience of men who have spent many years in developing typesetting machinery. The Unitype Company recognized the fact that a multitude of newspapers and periodicals in this country required a cheaper method of producing composition than by hand, also the further fact that the only way to meet perfectly this requirement was by means of a machine which could be operated by one man, and which would not cost an amount which placed it beyond reach. The Simplex is the successful result of their effort to meet this demand.

Two vertically channeled cylinders, one above and rotating on the other, a type loader and a keyboard constitute its main mechanisms. Into the upper cylinder is automatically placed the dead matter for distribution. The type rapidly and accurately find their respective channels in the lower cylinder, from whence they are ejected and assembled into live matter by the manipulation of the keyboard. One man alone is required

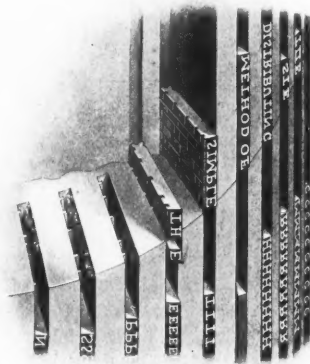


THE SIMPLEX TYPESETTER.



WHERE THE SIMPLEX TYPESETTER IS MADE.

for the operation, and an output of 3,000 to 3,500 ems an hour can easily be maintained; however, a valuable and unique feature of this machine enables its output to be nearly doubled at any time by the employment of a second person. This feature will be found invaluable during a "rush," although its use was not contemplated, but is the fortunate result of the method adopted. The machine requires a floor space of but five feet square, weighs only 800



THE SIMPLEX METHOD OF DISTRIBUTION.

pounds, requires less than one-fourth horse-power, can be run by motor attached to electric light wire, sets matter solid or leaded, and can be run on live matter during the entire working hours, as corrections are made from the case. The price is \$1,500.

In fact, so completely are the requirements of the newspaper and periodical publisher anticipated, that it is hard to conceive in what manner improvements could be made that would be of any benefit. The machine solves the question of cheap composition where foundry type is used, and will be a valuable acquisition in many of our printing offices.

Among the many papers successfully using the Simplex machine are the following: *Courier*, Chatham, N. Y.; *Herald*, Manchester, Conn.; *Courier*, Great Barrington,

Mass.; *Times*, Watertown, N. Y.; *Globe*, Hartford, Conn.; Vicksburg Newspaper Union, Vicksburg, Miss.; *Iron Ore*, Ishpeming, Mich.; *Reporter*, Marshall, Minn.; *News and Times*, Dowagiac, Mich.; *Journal*, Pontiac, Mich.

The Unitype Company have a large factory at Manchester, Connecticut, devoted solely to the production of their machines. Their business offices are at 150 Nassau street, New York, and 188 Monroe street, Chicago.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"WETTER" numbering machines, with six wheels—listed at \$28—are still being sacrificed at \$15 by the Bates Machine Company, 346 Broadway, New York.

THE trade are cautioned not to accept the derogatory statements regarding "New Model M" typographic numbering machines, which are made with a deliberate intention of deceiving and misleading. The reputation and success of this machine is too firmly established to be materially affected, and such contemptible business methods of an alleged competitor can only be received with suspicion. It is today the only successful "plungerless" type-high numbering machine, and represents the highest attainment in numbering machine construction. The cutting of ink rollers or the use of friskets is entirely unnecessary, therefore the labor of "make-ready"—especially for a form of checks of five or six to a page, with stubs—is reduced to a minimum, and an important saving effected. There are other exclusive and valuable features, and the makers—The Bates Machine Company, 346 Broadway, New York—ask only an opportunity to prove the soundness of every claim that is made. Those in the market will consult their best interests by writing to them.

CROMOLINE.

The F. Wesel Manufacturing Company, of New York, have lately put upon the market a new type and roller wash known as Cromoline. It is nonexplosive, and it is said to go much farther than benzine, and do equally as good work. A number of New York's leading printers are using it.

SOMETHING NEW IN FOLDER ATTACHMENTS.

In their advertisement, the Dexter Folder Company illustrate their marginal jobbing point-feed folder, which shows their new revolving, adjustable packing box. The special advantage of this box is that it does away with the old-style turning frame (or shoo-fly) commonly used on all single book folders, and some makes of quadruples for delivering four-fold work into the packing box.

HOE PRESSES ABROAD.

There are now in operation in Scotland, in over twenty different offices, newspaper perfecting presses made by R. Hoe & Co., embracing many of their latest improved machines. Among these are the *Herald*, *Citizen*, *Times*, *Echo and Record*, of Glasgow; the *Advertiser*, *News and Courier*, and *People's Journal*, of Dundee; the *Journal*, *Express*, *Free Press*, and *Gazette*, of Aberdeen; the *Scotsman*, Edinburgh; and the *Advertiser*, Hamilton. Many of these machines were made at the works of R. Hoe & Co., in New York, and most of the offices have several presses each. The Glasgow *Herald* and the Dundee *Advertiser* have just put in the latest Hoe quadruples. In Great Britain the cele-

brated Hoe newspaper presses are used in over one hundred and fifty offices. The Hoe machines were the first to invade Scotland, and as a Scotsman knows a good thing when he sees it, he will be satisfied with nothing else.

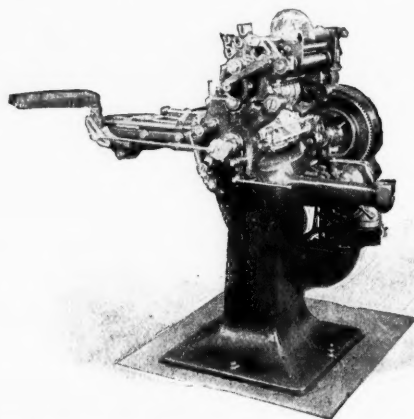
MOROCCOLINE.

Bookbinders throughout the country have met such success in the use of moroccoline, the celebrated substitute for leather, that the makers of these goods have been obliged to run their factory to its utmost capacity in order to fill orders promptly. Moroccoline has always had the lead for upholstering purposes, and bookbinders have not been slow in introducing it into their line of business, as it is stainproof and waterproof, will not crack or scratch, can be had in any grain or color, and costs about one-third the price of leather. Those not already using these goods should send to the Boston Artificial Leather Company, Boston, Massachusetts, for samples and prices.

AS AN ENVELOPE MACHINE.

The March number of the *American Electrician* contains a very interesting illustrated article on "Electricity in Printing, Binding and Engraving." A number of cuts of electrically driven printing machines in the printing office of the New York Life Insurance Company, where motors direct-connected to printing presses were probably first used, are shown. Among these is one—a Harris Automatic press—which, doubtless to the irritation of the manufacturers, is spoken of as "An Envelope Printing Machine" only. The *Electrician* says:

An interesting example of the application of electric motors to printing presses is shown in Fig. 16. This little machine is intended for printing envelopes, which it can turn out at the rate of 10,000 an hour. It is a double cylinder press, the platen consisting of one cylinder while the electrotpe is bent smooth about the other. The two run together and



the envelopes are fed automatically between them. The speed is limited only by the number of impressions which it is possible to take from the plate in a given time. No difficulty is found in feeding the envelopes or receiving them. A large circular receiver is pivoted on an arm which projects from the back of the press, as shown in the figure. This receiver was removed to show the motor, which is one-half horse-power capacity and runs at a speed of 1,200 revolutions per minute.

A NEW INCORPORATION.

Loring Coes & Co., Worcester, Massachusetts, have incorporated under the laws of Massachusetts. The firm name has not been changed except to add "Inc." to it. The management remains the same, with the exception that the office force is increased by Charles Rose, Jr., late of the special product department of the American Steel & Wire Company, Worcester Branch. The officers are: president and treasurer, Loring Coes; vice-president, Frank L. Coes; general superintendent, Fred Searle; clerk, Charles Rose, Jr. This

carries but little idea of the activity of the senior partner of the corporation, Loring Coes, who has just celebrated his eighty-seventh birthday anniversary, and is getting ready for his thirty-eighth annual trip to the fishing grounds of Maine. They report very large advances in the markets that they supply, and especially in the line of knives used for making pulp and rag paper, and in heavy-duty knives for printing use. They have just filled an order for Japan for knives of this class and have several orders for export trade in hand. When one considers that this house has been in the hands of one man nearly the whole of its existence, having been established in 1830, it is evident that there must have been a decided application of brains to its affairs, and that its product must have averaged very high to have gained an increase in reputation with every new invention for the betterment of its goods.

RAPID CHECK NUMBERING.

Printers interested in the numbering of checks and stubs should send at once to Joseph Wetter & Company, 515 Kent avenue, Brooklyn, New York, for a copy of their circular called "Rapid Check Numbering." It gives suggestions regarding the proper numbering of checks, with diagrams showing position, etc., that will prove of immense value to those doing this work. The circular was issued February 1, 1899, but the company have a number still on hand, which they will be glad to send free to those requiring this important information about the printing business.

A NEW SPECIMEN BOOK.

The Crescent Type Foundry, 346 Dearborn street, Chicago, is sending out a specimen book of type borders, ornaments, brass rules, etc., which is quite a pretentious volume of 674 pages, bound in cloth and well printed. An examination of the pages shows that all of the most popular letters are shown. The catalogue is well arranged, conveniently indexed, and will prove a valuable handbook for the printer. The illustrated portion, showing materials, machinery, etc., is especially valuable.

CASH FOR OLD MATERIAL.

In this age of progress it is the aim of economists to utilize all waste products. In the packing industry there is no such thing as waste and yet the printer is often seriously perplexed what to do with the waste resulting from old etchings, half-tones and electros. To sell them for old metal very little is realized after deducting the expense of separating them and cost of shipment. The United States Cut Depot, of Chicago, utilizes these old cuts for a certain purpose and will pay a good price for them. Their ad on page 383 gives full particulars.

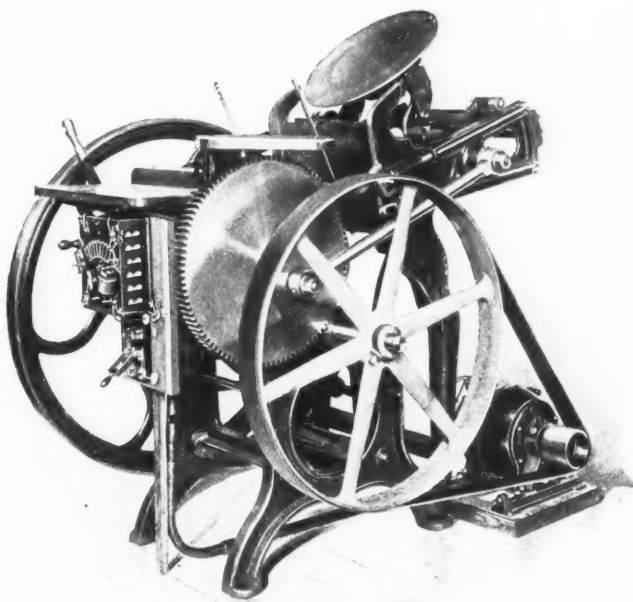
THE PRINTING MACHINERY COMPANY, LIMITED.

By reference to the advertisement of this company, page 301, readers will note that this firm is in position to handle machinery to advantage, and can successfully represent American manufacturers abroad, their facilities, experience and connections being of the best. A. J. Stone, the manager of the company, in a recent letter to THE INLAND PRINTER, says: "It might be interesting for your readers to know that we are now laying down plant and machinery at Manchester to manufacture the Century, Miehle, Multipress and Cox Duplex presses, and we hope to be turning them out here by the end of the year in quite as good form as our friends in New York, Chicago and Battle Creek have been doing. When in America I had two gentlemen with me, under whose guidance these machines will be built here, and as our blue prints, patterns, tools for manufacture, foreman and a great number of the machinists come from America, I do not see any reason why we should not manufacture as good an article as the home companies have heretofore done,

and we shall certainly do our best to do better. I think you can safely state that we will have the finest exhibition rooms for printing machinery in the world, and anyone who wants to sell goods in our territory, we can assure can do no better than by connecting themselves with the Printing Machinery Company, Limited." Americans desiring to make arrangements for the handling of their goods abroad, and printers in Europe and other countries interested in the purchase of machinery, would do well to correspond with this firm.

ELECTRICALLY OPERATED JOB PRESSES.

The illustration shows a one-half horse-power inclosed-type Lundell motor operating a Chandler & Price 10 by 15 job press. The manufacturers of the Lundell motor, the Sprague Electric Company, 20 Broad street, New York, are meeting with the greatest success in the equipment of printing offices



for operation with electric motors. Many of the largest offices throughout the United States, and in fact throughout the world, are operated by their motors. But it is not to the large printers alone that they appeal; the small printer who operates a few presses is, or should be, as much interested in the advantages and economy afforded by this method of operation as his larger brother. In fact, in many ways he is more interested, as the saving to him is in a greater ratio than would obtain in the operation of a larger plant. The Sprague Electric Company have published some of the finest catalogues that we have ever seen, showing their system of electrically operated printing offices, and they, no doubt, would be glad to send copies on the request of those interested. Attention is called to the advertisement of this company on page 393.

HOT, SULTRY SUMMER DAYS,

Causing that general run-down and lazy feeling, will soon be here. It is pretty nearly time to plan your summer outing. A week or two spent at one of the many lakes reached via Wisconsin Central Lines will brace you up. Send for 1899 summer booklet which tells about Gray's Lake, Lake Villa, Waukesha, Waupaca, Fifiel and other summer resorts. Address James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

TERMS ARE EASY, TOO.

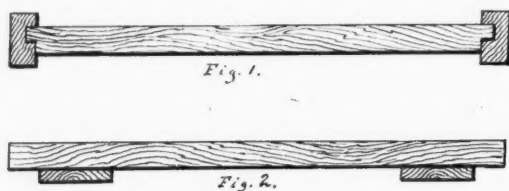
I have two Campbell job and book presses, size 41 by 56, one two-roller and one four-roller, and one Campbell Economic, size 43 by 56, four-roller, which I took on a chattel mortgage, and will sell them cheap. I also have a 34-inch Sanborn Star power cutter, a Stonemetz folder and some stitchers. Write me for descriptions and prices. A. K. Parke, 1609 Masonic Temple, Chicago, Illinois.

OUR EMBOSSED COVER.

Readers will notice that the cover this month is given a very pleasing effect by being run through a roughing machine. This roughing was done by the Standard Embossing Company, 334 Dearborn street, Chicago, who make a specialty of this class of work for printers and lithographers, using roughing machines made by the Fuchs & Lang Manufacturing Company. They would be pleased to hear from those requiring any work of this kind, or needing embossing either by hot or cold process. Their advertisement appears upon the inside of front cover.

LETTER-BOARDS FOR STANDING MATTER.

Heber Wells, manufacturer of printers' cases and printers' wood goods generally, 155 William street, New York, in a recent letter to THE INLAND PRINTER, says: "When one looks at good letter-boards in printing offices now-a-days, whether made by R. Hoe & Co., the Hamilton Company, or by myself, there is but one style in vogue in the country. I mean the board having end pieces, which serve at the same time as clamps and runners. The illustrations in the trade catalogues show the form plainly. There is one important thing about this form of board, now recognized as the best, that I wish to call to your attention, and that is, that the board is *my own personal invention*. This I can make clear by the following lines copied from my factory cost book. Under date of September 26, 1883, I have entered: 'Six letter-boards, length of a case, by 20 inches wide, having a new plan of clamp (H. W.'s invention) made of ash, which



serves as a batten on the bottom, and a rim piece on the ends, on top, and a smooth runner for the boards.' Before that time letter-boards were made of plain boards with battens fastened beneath. (Fig. 2.) Needless to say they were very much inferior to those now in use (Fig. 1), for whereas, in the old style the boards were apt to drag, now they run free, and the runners are so wide (high) that they cannot sag or tip when partly drawn out of the racks." Many offices using the old style boards have often felt that they were objectionable in many ways. Those equipped with the newer style perhaps do not appreciate the advantages of them, but this letter now brings the matter up and shows that Mr. Wells was the original inventor of the improved form of board, and that the date of the building of these was September 26, 1883. Items of this kind are interesting, and prove to the craft that many little inventions which at the time of their inception seem unimportant, prove in after years to be of recognized merit. THE INLAND PRINTER is pleased to mention the fact that this improvement was first made by Mr. Wells.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BEAUTIFUL, cheap, readily mailed and easily marketed town advertiser is a Souvenir Mailing Card. My booklet on this subject will help you in issuing a set. With six photogravured specimen cards, 25 cents. OTTO KNEY, Madison, Wis.

AIDS FOR PROOFREADERS—Stylebook of the Chicago Society of Proofreaders; the standard in hundreds of printing offices; price, 20 cents. Kitchen French; price, 25 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

FOR SALE—Complete volumes of THE INLAND PRINTER from Vol. II to Vol. XXII, inclusive (except Nos. 7 and 8, Vol. VII); in good condition; go to best cash offer until June 25. For particulars address D. HAMILTON, Waukegan, Ill.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/4 by 9 inches, neatly printed and bound, 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

PRACTICAL SPECIMENS No. 9 now ready; send 25 cents in stamps or silver; they are up to date. Address F. H. McCULLOCH, Austin, Minn.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

TYPE DESIGNS FOR QUICK PRINTERS—Forty-eight pages up-to-date, one-color, easy-set jobs; show what can be done with few faces; embossed cover, coated book paper. Mail, prepaid, 50 cents. PACIFIC STATES TYPE FOUNDRY, San Francisco, Cal.

FOR SALE.

FOR SALE—A lot of Bates New Model "M" Typographic Numbering Machines. Some of this lot are new, all of them have been made within twelve months, and all are in as good condition as they ever were. We cannot guarantee any of these machines, and sell them strictly at purchaser's risk. We will make very close figures to printers who can use machines of this make. JOSEPH WETTER & CO., 515 to 521 Kent avenue, Brooklyn, N. Y.

FOR SALE—An up-to-date job printing plant and weekly paper, together or separate, in the State of New Hampshire; doing good, fair business; price reasonable. C 674, INLAND PRINTER.

FOR SALE—Best county weekly plant in Kentucky, publishing one of the best weeklies in State; circulation, 1,650; long established, and doing paying business; catalogue and general jobwork; has fine reputation; employs efficient labor at a low price; best of reasons for selling; possession given by July 1. C 601, INLAND PRINTER.

FOR SALE—Hand proof press; size, 14 by 19 inches; \$35 cash. S. J. KELLEY ENGRAVING CO., Binghamton, N. Y.

FOR SALE—Lithographic and printing business in New York City, consisting of lithographic stones, good will, Scott cylinder and six job presses, cutter, type and C. & C. motor; \$3,000; or will exchange for plant in Western city. "S. L. CO." INLAND PRINTER, New York.

FOR SALE—No. 6 Remington typewriter; used but two weeks; good as new; also No. 1 Munson, with two type wheels, in first-class condition. C 624, INLAND PRINTER.

FOR SALE—32 by 44 3-fold Brown folding machine; latest pattern; practically new; list price \$625; write for bargain price. F 59, INLAND PRINTER.

GOSS "CLIPPER" newspaper press for sale, with stereotyping outfit complete; four or eight pages. WILLIAM E. MANN, Norfolk, Mass.

HIGHEST DISCOUNTS, lowest prices, on presses, type, cases, pulleys, hangers, belting and all printers' supplies. ALEX McKILLIPS, Harrisburg, Pa.

PUBLICATION SUSPENDED—For sale, two Thorne typesetting machines of the latest make and as good as new, and 1,000 pounds of machine type; will be sold at a bargain. Address THE SUN CO., Woonsocket, R. I.

FOR SALE.

TAILORS' FASHION BLOCKS—A magnificent set of electros or wood-engraved and half-tone originals for sale. These fashions have been designed by the leading London fashion artists, and are unique in every respect. The designing and engraving cost considerably over £1,000, and they would create a valuable business for a printer among clothiers, outfitters, bootmakers, hatters, etc. The absolute copy-right is for sale. Box 100, S. H. BENSON'S ADVERTISING OFFICES, 100 Fleet street, E. C., London, England.

BUSINESS OPPORTUNITIES.

BUSINESS OPPORTUNITY—About \$5,000 will purchase the very best engraving plant in the Central States; located in beautiful and thriving city, and has choice trade; has paid thirty per cent on investment for a long time; personal reasons for selling; will bear closest investigation; don't start new plant, but address C 607, INLAND PRINTER.

EMERSON P. HARRIS, 150 Nassau street, New York, sells publishing businesses exclusively. News, trade, miscellaneous journals. Reliable, responsible, discreet.

FOR SALE—Account sickness, established New York business netting over \$3,500 annually. Price, \$6,000; \$4,000 cash. C 655, INLAND PRINTER.

FOR SALE—An up-to-date, well-established job printing office and bindery, located at Yazoo City, Miss. Office has steam fixtures. Will sell most reasonably. **THE MOTT PRINTING CO.**, Yazoo City, Miss.

FOR SALE—Daily paper in thriving Northwest city; good circulation and advertising patronage; everything in first-class shape; \$3,600, \$2,500 down. C 663, INLAND PRINTER.

FOR SALE—Job office in good town; three good presses, paper cutter, stapler, 113 fonts type, and lots of labor-saving material. Ill-health. If you mean business, write quick. C 631, INLAND PRINTER.

FOR SALE—Small job office in live Illinois town. Good reasons for selling, and a snap for some one. Don't write if you don't mean business. C 653, INLAND PRINTER.

PHOTOGRAPHER—Expert half-tone, large experience, business ability; desires to purchase working interest in established engraving house. C 657, INLAND PRINTER.

TO PUBLISHERS—I will sell an interest in the best subscription book that is published today to a practical man; business established. Reason for selling: I am a printer on a large scale—not a publisher. C 24, INLAND PRINTER.

WANTED—Some one with \$800 to purchase a well-equipped job office. Population 25,000; business good, can be made better; proprietor desires a change; two jobbers; all the modern type and facilities to work with. E. B. BROWN, Quincy, Mass.

WISHING FOR REST after twenty years' successful operation in present position, will sell high-class Republican weekly and job office, with electric power, in vicinity of coming Pan-American Exposition. Right in line for extra business rush. Cash receipts last year over \$7,000; books open. C 620, INLAND PRINTER, New York.

\$700 buys printing and rubber stamp office; material good order and cost over \$1,500. A. H. CORELL, Bloomsburg, Pa.

\$1,200 BUYS *Ashtabula (Ohio) Weekly News*; 26th year; 8-page, 8-column; good advertising patronage; equipped for a daily; job office. Write.

\$10,000 A YEAR INCOME—Printing and binding plant, running full capacity, in Western city of over 200,000 inhabitants; business last year over \$60,000; owner must devote entire time to larger interests; will sell right; details to applicants meaning business and furnishing references. C 662, INLAND PRINTER.

HELP WANTED.

FOREMAN—Competent to superintend pressroom and composing room in office running one pony cylinder. C 675, INLAND PRINTER.

JOB PRINTER—Experienced and competent compositor with the ability to handle type according to modern methods, and possessed of sufficient taste to insure up-to-date style and character in his workmanship. An exceptional position for the exceptional man. Address, with full particulars, C 617, INLAND PRINTER.

PHOTO-ENGRAVER—We desire services of a first-class photo-engraver, thoroughly experienced in all branches of the trade and accustomed to high-class half-tone work—preferably a man posted in three-color engraving. To a conscientious and reliable man, thoroughly expert at the business, we offer the management of our newly established engraving department and will form a business connection with the right party. We have an excellent opportunity for a man possessed of the above qualifications. Address, with full particulars, C 641, INLAND PRINTER.

PRESSMAN—A 1 cylinder; nonunion; capable of taking charge of six presses in the East on publication work (linotype); steady position at \$24 per week; yearly contract after three months' trial; state references and full particulars. C 645, INLAND PRINTER.

SALESMAN can add commission on which one earned \$800 in 1898. "BLANKET," P. O. 1371, New York.

WANTED—A first-class half-tone and zinc etcher; none but first-class workmen need apply. **PARFITT ENGRAVING CO.**, Goshen, Ind.

WANTED AT ONCE—Ruler and forwarder combined. Apply to **BOATWRIGHT BROS. CO.**, Danville, Va.

WANTED—Manager; practical subscription book man; one who thoroughly understands all details on a large scale; give experience and references. C 668, INLAND PRINTER.

WANTED—Man experienced in drawing in artistic style and engraving on wood. State experience and wages expected. C 608, INLAND PRINTER.

SITUATIONS WANTED.

AN ALL-ROUND BINDER wants position to take charge of bindery, and do finishing, if necessary; can estimate on work; correspondence solicited; 17 years' experience. C 636, INLAND PRINTER.

AN EXPERIENCED newspaper artist wants steady work. Moderate salary; good references; cartoons a specialty. C 652, INLAND PRINTER.

A No. 1 PRESSMAN, job or cylinder, or all-round man in small office; strictly sober; references. C 618, INLAND PRINTER.

BINDERY FOREMAN, in charge of large Eastern bindery, would like to change to West or Middle States. C 656, INLAND PRINTER.

BOOK AND JOB foreman-printer wants position with up-to-date firm. References given. Address care W. MANN, 26 Howe street, New Haven, Conn.

BUSINESS MANAGER—A man of ability seeks connection with a daily paper; small Eastern city preferred; a thorough, practical knowledge (covering fifteen years' experience) of the workings of mechanical, editorial and business departments. C 628, INLAND PRINTER.

COMPETENT newspaper man and printer of more than twenty years' active experience is open to engagement as superintendent or manager of first-class newspaper and job office; can handle any department. C 623, INLAND PRINTER.

FOREMAN AND MAKE-UP on small city daily, east Mississippi; filled every position from ad. man to editor and manager; married; 15 years at business. C 651, INLAND PRINTER.

HALF-TONE etcher and reëtcher desires permanent position. C 644, INLAND PRINTER.

LINOTYPE OPERATOR—Machinist, experienced on both book and newspaper work, is open for engagement; satisfactory references; a capable, all-round printer; nonunion. C 667, INLAND PRINTER.

OPERATOR AND AD.-MAN, at present subbing on linotypes and working extra on ads., wants similar position; steady. C 672, INLAND PRINTER.

PRESSMAN—Cylinder and job; thoroughly first class; young; sober; good on half-tone work; wishes position. C 630, INLAND PRINTER.

POSITION—Printer; job and ad. composition, presswork (job), estimating, etc.; young man, single, sober, reliable; would like country daily or weekly in Pennsylvania or Ohio; reasonable salary. C 626, INLAND PRINTER.

POSITION WANTED—By all-round man, with seven years' experience in printing; steady and sober. "E. S. S.," Box 198, Platteville, Wis.

POSITION WANTED—By photo-engraver, who is thoroughly practical in half-tone photography and reëtching; good references. C 661, INLAND PRINTER.

PRESSMAN AND ALL-ROUND PRINTER wants steady position. C 660, INLAND PRINTER.

PRESSMAN desires steady position; can handle all classes of work. Experienced in operating fast news presses; can furnish samples of work. References A1; single; strictly temperate. C 659, INLAND PRINTER.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.

ST. LOUIS.

SITUATIONS WANTED.

PRESSROOM foreman or general superintendent, fifteen years' experience. Four years with present employers; having twelve cylinders, bindery and composing room. Understands estimating and producing maximum results at minimum cost. Strictly sober; with best of references. Good reasons for changing. "O. G.," INLAND PRINTER, New York.

SITUATION WANTED—As city editor and solicitor, or city editor and business manager of daily in city of eight to twelve thousand inhabitants, by competent man of eight years' experience and best of references; married; aged twenty-eight years. LOCK BOX 63, Pana, Ill.

SITUATION WANTED—In an up-to-date, high-grade house, by a young man capable of compiling and planning artistic work, having a thorough, practical knowledge of all methods of illustration. A man of ideas. Good salesman, and competent to make estimates and follow work through the press. Would begin at moderate salary with good house offering bright prospects. C 669, INLAND PRINTER.

THREE-COLOR OPERATOR—true color value and the best results; practical and experienced—desires position. "E," INLAND PRINTER, New York.

WANTED—Situation in Cuba or Puerto Rico by pressman. Fifteen years' experience. Now in charge of three cylinders and one perfecting press. P. O. BOX 539, Atlanta, Ga.

PERSONAL.

WILL MR. GEORGE H. HARRIS please communicate with his wife? It was all a misunderstanding—I will prove it to you. Wrongs may be righted if you will send me your address. I will assist you if you wish it. MRS. ALMA HARRIS, 905 Plummer street, Seattle, Wash.

WANTED TO PURCHASE.

PRESS WANTED—Modern, to print (from web, flat bed) a sheet larger than four seven-column pages; secondhand; must be in good condition. C 613, INLAND PRINTER.

WANT TO BUY power cutter, not less than 44-inch; state make, condition and price. C 673, INLAND PRINTER.

WANTED—A 13 by 19 secondhand Universal or Colt's Armory press; must be in good condition. ILLINOIS ENGRAVING CO., 350 Dearborn street, Chicago.

WANTED—Secondhand copying camera (8 by 10), lens, and prism; router and other half-tone tools; send list and prices. BRUCE DUNCAN, Grand Forks, N. D.

WANTED—13 by 19, 14½ by 22 and 20 by 30 Universals and creasers; two late makes Mergenthalers; complete printing plant. Want bargains for cash. C 642, INLAND PRINTER.

WANTED—Two secondhand minion molds, 13 picas, for Mergenthaler machine. THE HERALD, Grand Forks, N. D.

MISCELLANEOUS.

AGENTS WANTED in every town and city to sell our live alligators for advertising purposes. Great scheme; sell on sight to merchants; make \$6 daily easy; sample and terms for \$1; write at once. Novelty Department, Myers' Printing House, 617-619 Camp street, New Orleans, La.

ARE YOU interested in stock cuts for newspaper use—any business? Get our catalogues. BARNES-CROSBY CO., 108 La Salle street, Chicago, Ill.

CHALK PLATES RECOATED, only ¼ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

PATENTS—Before you patent, have a search made by Chas. H. Cochrane (M. E.), 108 Fulton street, New York (editor Patent Department, INLAND PRINTER). Advice given to inventors of printing machinery on patenting, manufacture and introduction. Patents applied for.

PHOTO-ENGRAVERS' contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 297 Avenue C, New York City.

STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, 6½ by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50; 13 by 22, \$46. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Book explaining all of above sent on receipt of 50 cents. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery Outfits.

THE BLACKHALL MFG. CO., 12 Lock Street, Buffalo, N. Y.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps**. Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. PEARRE E. CROWL & CO., Baltimore, Md.

SHARPEN PAPER-CUTTER KNIVES without removing from the machine. New and practical device. \$3.50; cash with order, only \$3. Circular on request. J. S. HOERNER, Highland, Ill.



Sets quickly, holds fast, and is flexible. A world-beater! All dealers should have it. Agent or demonstrator wanted. Sample can to printers, 25c postpaid.

CALUMET MFG. CO., Minneapolis, Minn.

KOU-KOA
LIGID
PASTE-CEMENT

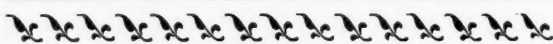
HUNDREDS of firms testify to the fine quality of R. R. B. Padding Glue. 15 cents per lb.—3, 5 and 10 lb. tins.

ROBT. R. BURRAGE,
35-37 Frankfort Street, New York.

BOOKBINDERS AND BOXMAKERS, ATTENTION.

For sale cheap, 385 rolls of Black Levant Grain Cloth. Rolls vary in width from five to six inches, and each roll is from thirty-eight to forty yards long. For book covering or some special job, this stock would be exactly the thing. Write at once for particulars.

THE HENRY O. SHEPARD CO., 212-214 Monroe St., Chicago.



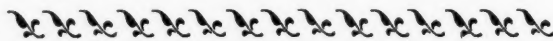
The Van Bibber Roller Co.

Cincinnati, Ohio.

AT this season of the year get rollers as early as possible.

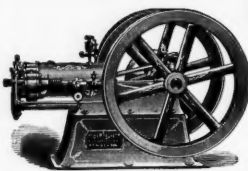
The longer time rollers have to season, *during use*, before the hot weather comes, the better.

We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.



NOT IN THE TRUST!

THE CHEAPEST PLACE TO BUY **ENVELOPES** IS AT A. A. KANTOR'S, 194 WILLIAM ST. N. Y.



NO BLACK SMOKE

at exhaust pipe, perfect combustion, highest efficiency, greatest economy. Olds Mixer is found only on Olds Gasoline Engines. New Catalogue just out.

OLDS GASOLINE ENGINE WORKS,
Box 421. LANSING, MICH., U. S. A.

Dixon's - - - - Electrotyping Graphite - - - -

Used and recommended by the leading Electrotypers of the world.

Different kinds prepared for different work.

For moulding and polishing.

JOSEPH DIXON
CRUCIBLE CO.,
JERSEY CITY, N. J.

SIMPLE—AUTOMATIC—GUARANTEED.

Using Emery Wheels arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style B—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60, 44-in. \$65.

Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$125. With water attachment, \$10 extra.

Style C—Extra heavy. Wet and dry grinding. 76-in. \$205, 84-in. \$215, 90-in. \$225.

Have you Dead Capital

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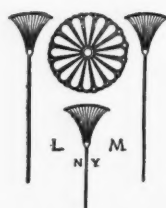
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THE UTILITY INK
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Highly Recommended by Users.

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Brackets
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I increased the business from
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I can increase your business, if you will give me a
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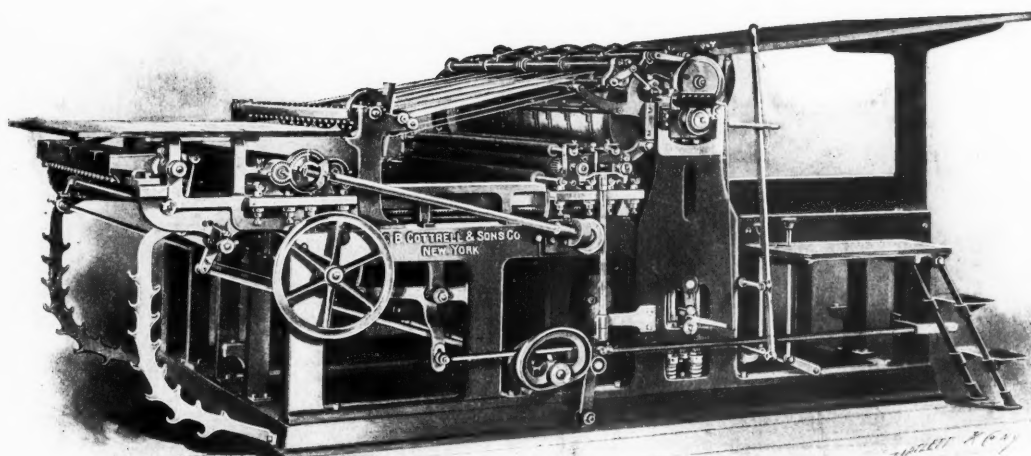
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This is the press built from entirely new and improved designs of 1898. It is the latest achievement in press-building and a wonder.

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TYPE SETTER

IS THE MOST PROFITABLE INVESTMENT THAT CAN BE MADE

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Reasonable in price,
Costs little to operate,
Needs no expert assistance,
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Makes no trouble or delay,
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Easily averages 3,000 per hour,
Will furnish 5,000 per hour
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It is a simple and effective little machine, with few moving parts, easily comprehended and operated by the ordinary newspaper compositor.

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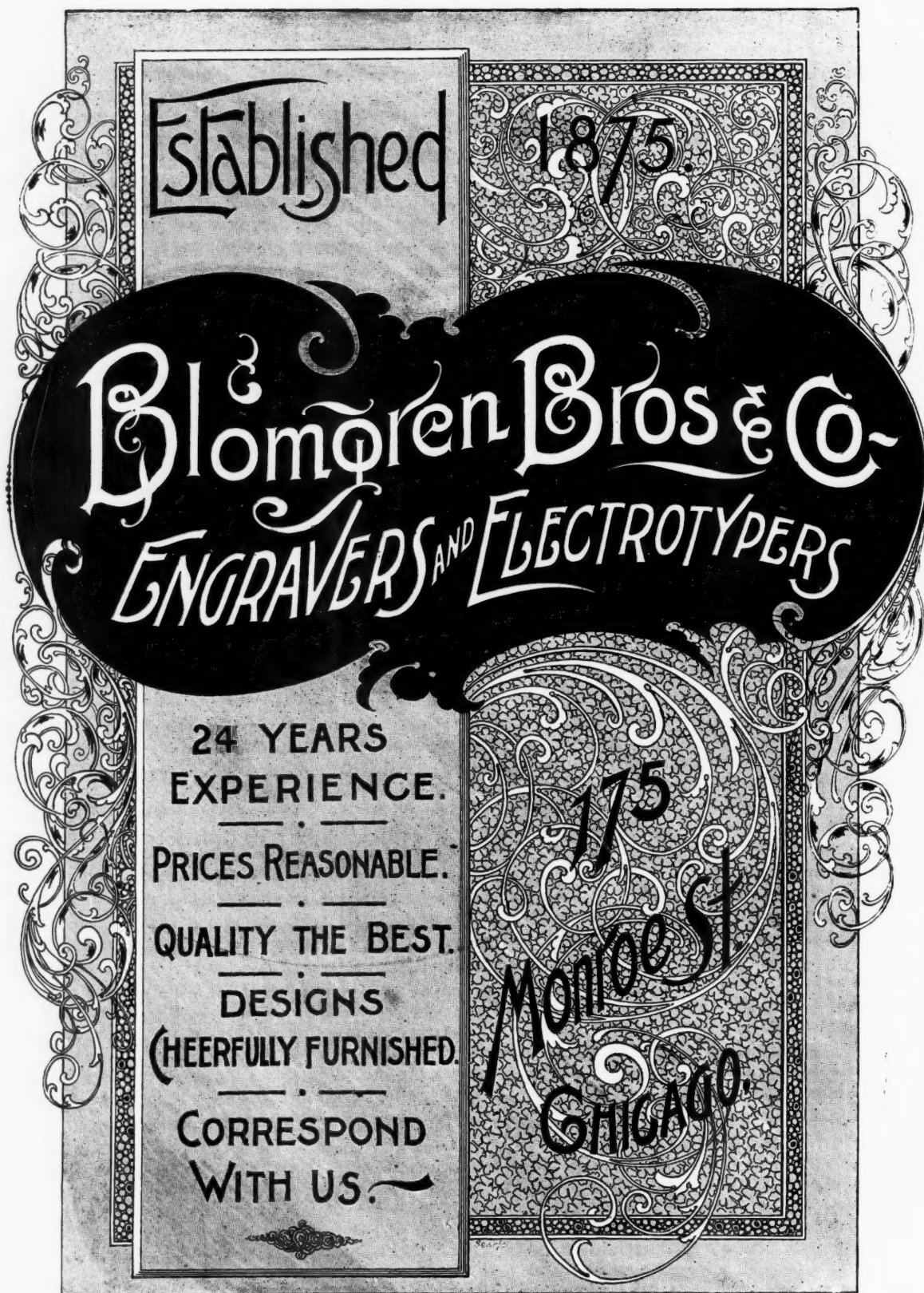
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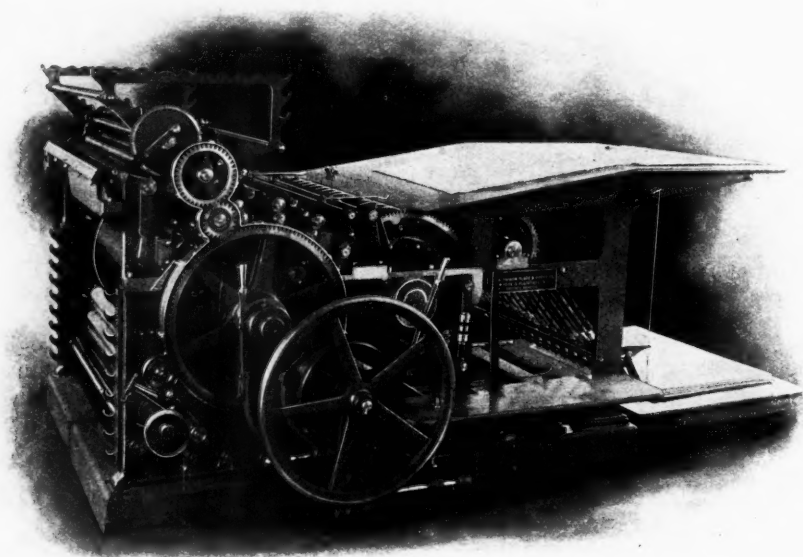


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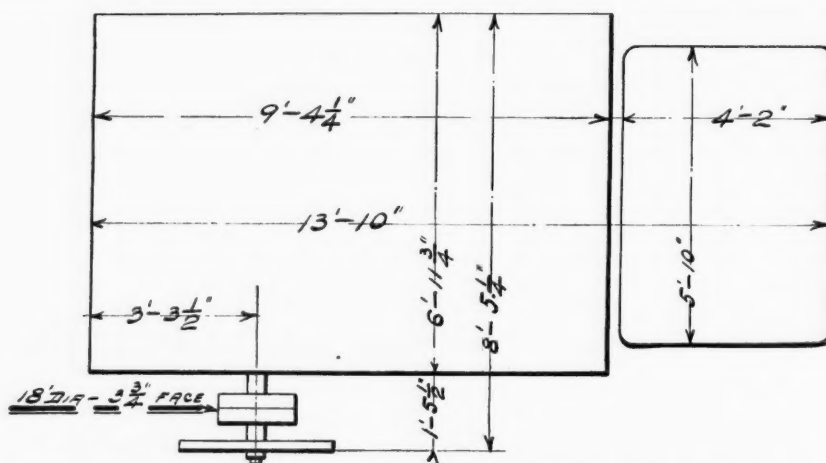
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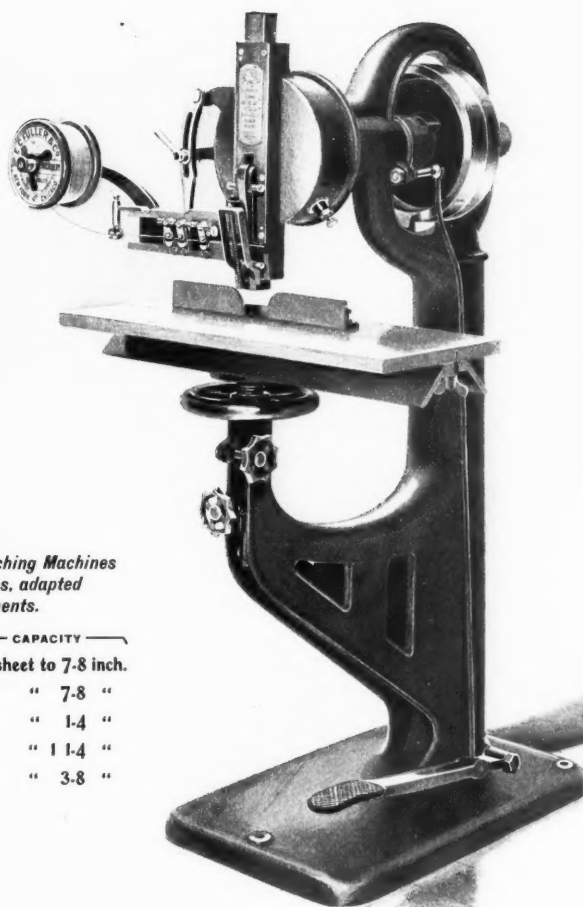
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All working parts are
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Workmanship and ma-
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IN USE
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*The Universal Wire Stitching Machines
are built in five sizes, adapted
to all requirements.*

	CAPACITY		
No. 1 (Double Head)	one sheet to	7-8	inch.
2	" "	7-8	"
3	" "	1-4	"
4	" "	1-4	"
5	" "	3-8	"

No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1¼ inches.

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CAN ONLY BE SECURED WHEN ALL THE CONDITIONS ARE FAVORABLE—GOOD CUTS, GOOD TYPE, GOOD PRESSES, GOOD PAPER AND **GOOD INK**. THE LAST ITEM IS OFTEN MORE IMPORTANT THAN MANY IMAGINE. IF YOU BUY

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YOU CAN DEPEND UPON GETTING RESULTS THAT OTHERWISE MIGHT BE IMPOSSIBLE. OUR "H. D. BOOK" AND HALF-TONE INKS ARE UNSURPASSED. ASK US TO MAIL YOU SAMPLES OF WORK DONE WITH THESE INKS. ❀❀❀

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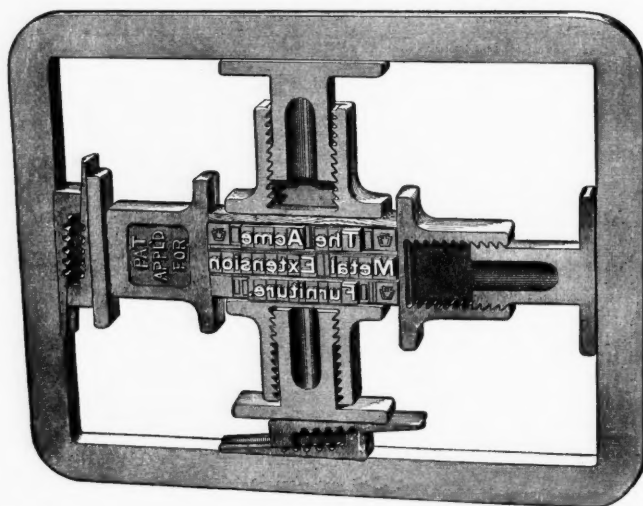
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BRANCH—347 DEARBORN STREET, CHICAGO, ILL.

The Acme Metal Extension Furniture

Saves time, trouble and money. It is adjustable according to picas, extending from two and one-quarter to four inches. When locked up it is perfectly secure.

**FOR SALE BY ALL
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THIS FURNITURE is made of malleable iron and will stand the strain of lock-up with no danger of breaking. It is carefully machined, and therefore does not wobble, and there is no danger of "pi." One set of this furniture will take the place of a whole box of the other. There is practically no wear-out to it. A trial only is necessary to prove its value. Price, \$4.00 per dozen, packed in sets of four. Send for circular.

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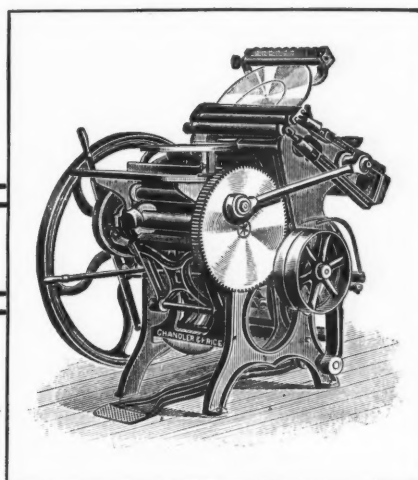
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CHANDLER & PRICE GORDON PRESS

===== **THE GORDON OF** =====
===== **ALL THE GORDONS** =====

The Chandler & Price Press

IS heavier and stronger than any other Gordon press, but constructed upon scientific lines and principles that insure its running easily, quietly and as quickly as it is possible to feed, without racking or undue wear. The side arms and shaft are of forged steel, without seam or weld. The cam-roller is of hardened tool steel. The throw-off is instantaneous, positive and easy to operate, without springs, clamps or catches. The depressible grippers cannot get beneath the rollers. The chase clamp is positive and instantaneous. The distribution is unequalled. The horizontal platen, with long rest, insures speed and ease in feeding. In short, the Chandler & Price press is the standard of excellence in Gordon presses. That it is the cheapest in the long run is proved by the thousands in successful use for many years. None genuine without the name Chandler & Price cast upon the rocker.



1,800 MADE AND SOLD EACH YEAR
AND THE DEMAND CONSTANTLY INCREASING.

THE POPULARITY OF THE C. & P. GORDON PRESSES is simply phenomenal, and is exceedingly gratifying to the makers of this remarkable printing press. At no time since the presses were first put on the market has the demand for them been so large as at the present time. The reason is obvious: They are simple in construction, honestly built, durable, light-running, speedy—in fact, made to please the printer, to earn money for him, and to last, with reasonable care, a lifetime.

The ability to print any class of jobwork, print it well, and continue to print it well year after year without calls for repairs and loss in time and labor such as are necessary in a weak and defective press, has brought the Chandler & Price Press to the front, and made the demand for nearly two thousand machines per year a reality.

YOU CANNOT BUY A SECONDHAND C. & P. GORDON.

Manufactured by CHANDLER & PRICE, Cleveland, Ohio, U. S. A.

MAKERS ALSO OF THE C. & P. PAPER CUTTER AND OTHER PRINTING MACHINERY.

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WESTERN ELECTROTYPE FOUNDRY

STEEL PLATE
ENGRAVING & PRINTING

TELEPHONE MAIN 292

St. Louis, May 13/99

The Whitlock Machine Co.,
J. H. Douglas, Agent,
Chicago, Ill.

Gentlemen:--

During the working days of the year 1898, the following record was made on your Crank Movement Front delivery Pony Press, bed 27x31.

1319 separate and distinct forms were made ready and printed, Total number of impressions being, 2,800,848.

We consider this a most satisfactory record.

Yours truly,
Woodward & Tiernan Prtg Co.

E. B. Woodward

The above firm very recently added to their plant a 45 x 60 Four-Roller Two-Revolution Whitlock Press. Crank Movement.

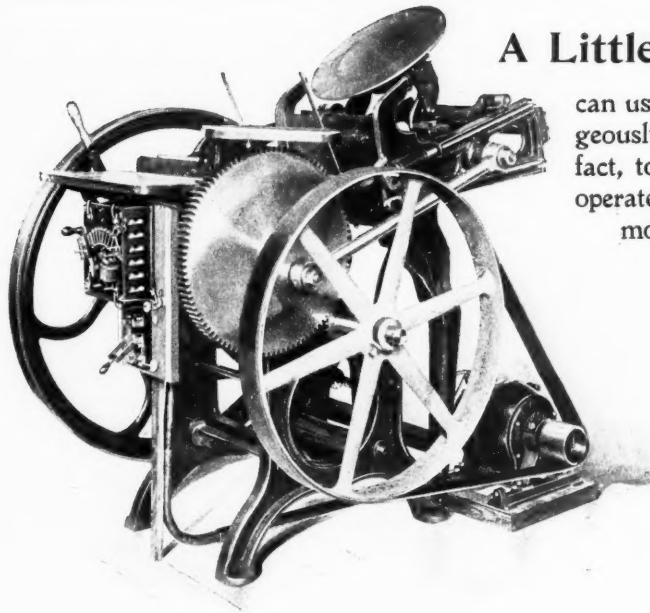
THE WHITLOCK MACHINE CO.
DERBY, CONN.

BOSTON,
10 Mason Building.

NEW YORK,
132 Times Building.

CHICAGO,
706 Fisher Building.

June, 1899.



One-half h.-p. Lundell Motor, belted to Chandler & Price 10 x 15 Job Press.

A Little Printer

can use electric motors as advantageously as the "Big" printer—in fact, to better advantage. He can operate his presses with electric motors much cheaper than he

can operate them with a small engine, small boiler, small coal pile and a small boy or man to officiate in the dual capacity of fireman and engineer.

The great advantages of safety and cleanliness and economy to be obtained by the use of Lundell Motors will be appreciated by every progressive printer, little or big.

But this advertisement is directed particularly to the smaller printing offices (no objection to the big fellows reading it, too,) where the plant consists, in most cases, of job presses, and where the ordinary method of operating these is by means of shafts, belts and cone pulleys. Such a system gives only three, or at most four, speeds, all of which are obtained with the cone pulleys. The shifting of the belt to the different steps of the pulley necessarily shakes down the unavoidable accumulation of dust and dirt, which falls without the least partiality upon paper, press and everything else alike, not infrequently seriously damaging the work in hand. Oftentimes, too, the belt is shifted to the wrong step of the pulley, causing severe strains on the shafting and sometimes tearing it down.

The further disadvantages of shafts, belts and pulleys is that when it is necessary to stop one or two presses the shafting and belting must continue to run in order to operate the other machines, in this way causing a loss of power and an expense from which no benefit is derived.

If the printer has a job on which he finds it necessary to run at night in order to accommodate a customer, he must have the fireman-engineer at "time and a half" and all the shafting and belting running, even though it is only necessary to use one press. The advantage of the Lundell Motor in such a case is apparent. It requires no fireman or engineer, and only needs the turning of a switch to set the press in motion. The pressman is the only attendant needed.

The motor in the equipment illustrated is steelclad and completely inclosed, making it practically dust and water proof. As constructed, this motor is practically invulnerable to accidents or injury. The press can be started, stopped, reversed and run fast or slow, absolutely independent of any other press on the floor. We will be glad to communicate with printers, little or big, and will mail our Catalogue No. 51 to any address.

Sprague Electric Company,
20 Broad St., New York.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY ... NOW IN ... WAREHOUSE.

All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES.

June 1, 1899.

TWO REVOLUTION.

- 267—41x56 Two-Revolution Campbell, 4 rollers, table distribution, front delivery, side steam and overhead fixtures.
- 268—42x60 Two-Revolution Potter, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.
- 280—36x52 Two-Revolution Potter, air springs, 4 rollers, rack and cam and table distribution, rear delivery, side steam and overhead fixtures.
- 281—43x56 Two-Revolution Campbell, wire springs, 2 rollers, table distribution, front delivery, side steam and overhead fixtures.
- 282—34x50 Two-Revolution Campbell, wire springs, table distribution, 2 rollers, front delivery, side steam and overhead fixtures.
- 283—34x50 Two-Revolution Cottrell & Babcock, air springs, rack and cam distribution, 2 rollers, rear delivery, side steam and overhead fixtures.
- 284—37x52 Two-Revolution Campbell, wire springs, table distribution, 4 rollers, front delivery, side steam and overhead fixtures.

THREE REVOLUTION.

- 203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)
- 265—37x54 Three-Revolution Taylor, air springs, tape delivery, side steam and overhead fixtures.

STOP CYLINDERS.

- 261—34x48 Hoe Stop Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.
- 235—30x42 Cottrell Stop Cylinder, 4 rollers, steam and overhead fixtures.

DRUM CYLINDERS.

- 226—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
- 259—21x27 Potter Drum, wire springs, tapeless delivery, 2 rollers, steam and overhead fixtures.
- 258—18x22 Cottrell & Babcock Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.

- 257—37x51 Scott Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
- 223—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
- 214—24x29 Country Campbell, 2 rollers, table distribution, tape delivery, wire springs, steam and overhead fixtures.
- 262—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
- 264—32x46 Potter Drum, 2 rollers, wire springs, tapeless delivery, steam and overhead fixtures.
- 270—20x25 Country Campbell, 2 rollers, table distribution, tape delivery, steam and overhead fixtures.
- 274—38x54 Bagley & Sewell Press, rack and screw and table distribution, tapeless delivery, 2 rollers, wire springs, side steam and overhead fixtures.
- 276—36x52 Potter Drum, wire springs, table distribution, 2 rollers, tape delivery, side steam and overhead fixtures.
- 279—37½x52 Hoe Drum, rack and screw distribution, 2 rollers, tapeless delivery, wire springs, side steam and overhead fixtures.
- 288—17x22 Potter Drum, wire springs, rack and screw distribution, tapeless delivery, 2 rollers, side steam and overhead fixtures.
- 289—33x50 Taylor Drum, air springs, table distribution, 2 rollers, tape delivery.
- 299—25x35 Potter Drum, air springs, rack and screw distribution, 2 rollers, tapeless delivery, side steam and overhead fixtures.
- 307—25x35 Potter Drum, air springs, table distribution, 4 rollers, tapeless delivery, side steam and overhead fixtures.
- 308—32x46 Potter Drum, air springs, table distribution, 4 rollers, tapeless delivery, side steam and overhead fixtures.

DOUBLE CYLINDERS.

- 217—33x46 Taylor, air springs, side steam and overhead fixtures.

OSCILLATORS.

- 189—39x53 Campbell Oscillator Job and Book Press, rack and table distribution, 4 rollers, front delivery, side steam and overhead fixtures.
- 234—28x32 Campbell, 2 rollers, front delivery, table distribution, side steam and overhead fixtures.

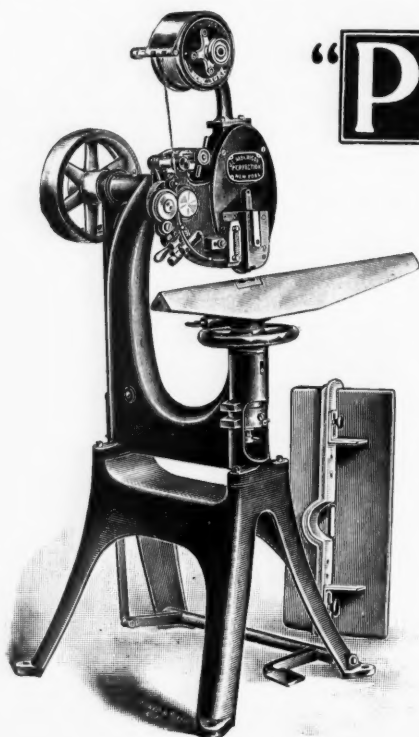
The undersigned has purchased the plant, consisting of the machinery and tools for manufacturing and repairing, also all the printing machinery and good will of the Bronson Printers' Machinery and Warehouse Co., and is prepared to furnish thoroughly rebuilt machinery, guaranteed first class in every respect. The storeroom is ample for the display of machinery, and there is no larger or better stock in Chicago. Call and satisfy yourself at any time, or write for descriptive price lists.

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BRONSON'S PRINTERS' MACHINERY HOUSE,
54 North Clinton Street, CHICAGO, ILL.

H. BRONSON,
Manager.

COST IS THE FOUNDATION OF ESTIMATES



"P"ERFECTION" No. 4...

A cut of which is shown herewith, is the cheapest machine in the world of its capacity, two sheets to one-half inch.

Will use round wire Nos. 21 to 28, inclusive, and flat wire without change.

Extra large saddle and table, with space between head and casting extra large, viz: fifteen inches.

Exclusive new patent spring-roll feeding devices.

Exclusive new patent quadrant feed gear.

Exclusive durable wire-cutting apparatus.

Exclusive new patent supporter, having a backward motion.

In short—the most desirable stitcher ever placed on any market of its capacity.

Information freely given. Machines ready for shipment.

THE J. L. MORRISON CO.

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BY THE LATEST KNOWN METHODS.

CONTAINING historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant.

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Superintendent of Electrotyping and Stereotyping for A. N. Kellogg Newspaper Co., Chicago,
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By ERNEST KNAUFFT,

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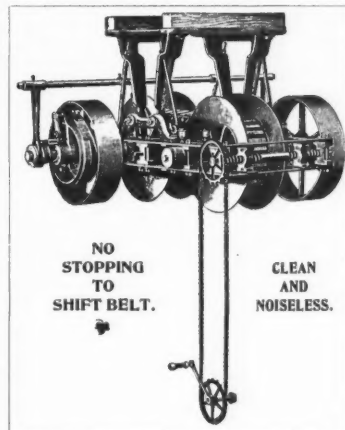
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COUNTERSHAFT.**

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Columbus, Ind., U. S. A.

(Address Department I.)

WHAT THEY SAY WHO USE

The Acme Self-Clamping CutterDAVID C. COOK PUBLISHING CO.,
ELGIN, ILL.

(COPY)

ELGIN, ILL., February 21, 1899.

CHILD ACME CUTTER & PRESS CO., Kemble St., Boston, Mass.:

Gentlemen,—We beg to say that the Acme Cutting Machine purchased of you some four or five years ago is giving us most excellent satisfaction, as it has done from the first. It has been in constant use trimming books, and has never failed or given us trouble of any kind.

Very truly yours,

(Signed) DAVID C. COOK PUBLISHING CO.

G. B. RICHARDSON, Supt.

HURLBUT PAPER MFG. CO.,
SOUTH LEE, MASS.

(COPY)

SOUTH LEE, Mass., March 20, 1899.

CHILD ACME CUTTER & PRESS CO., Boston, Mass.:

Gentlemen,—Replying to yours of the 18th, regarding the Acme Cutters we have, we are pleased to say that they have given us excellent satisfaction. We have used them certainly for eight years, if not longer, and so far as our experience goes find they serve our purposes better than any others we have ever used.

(Signed)

HURLBUT PAPER MFG. CO.

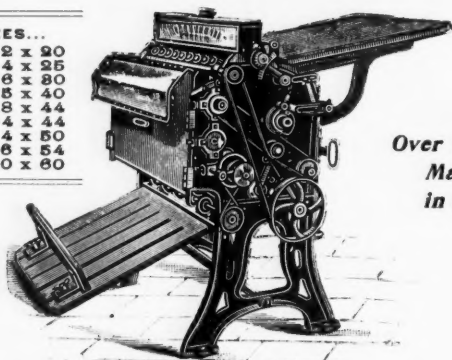
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25 x 40
28 x 44
34 x 44
34 x 50
36 x 54
40 x 60



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Yours truly,

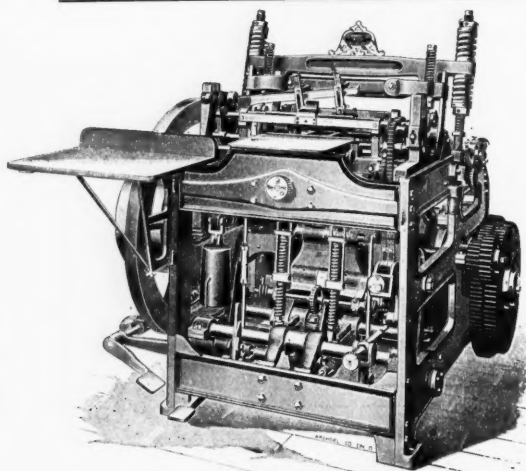
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Dictated.

Per *Shelley*

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WE BUILD THREE SIZES OF THIS MACHINE:

FIRST SIZE, called "The Small," (built to order), will take books:	<table><tr><td>3</td><td>inches to 10½ inches wide.</td></tr><tr><td>2½</td><td>" " 12¾ " high or long.</td></tr><tr><td>¾</td><td>" " 1¾ " thick.</td></tr></table>	3	inches to 10½ inches wide.	2½	" " 12¾ " high or long.	¾	" " 1¾ " thick.	<table><tr><td>Two Speeds—</td></tr><tr><td>Fast, 14 books per minute.</td></tr><tr><td>Slow, 9 " "</td></tr></table>	Two Speeds—	Fast, 14 books per minute.	Slow, 9 " "
3	inches to 10½ inches wide.										
2½	" " 12¾ " high or long.										
¾	" " 1¾ " thick.										
Two Speeds—											
Fast, 14 books per minute.											
Slow, 9 " "											
SECOND SIZE, called "Standard," will take books:	<table><tr><td>3½</td><td>inches to 10½ inches wide.</td></tr><tr><td>2½</td><td>" " 12¾ " high or long.</td></tr><tr><td>¾</td><td>" " 2¼ " thick.</td></tr></table>	3½	inches to 10½ inches wide.	2½	" " 12¾ " high or long.	¾	" " 2¼ " thick.	<table><tr><td>Two Speeds—</td></tr><tr><td>Fast, 10 to 11 books per minute.</td></tr><tr><td>Slow, 7 " "</td></tr></table>	Two Speeds—	Fast, 10 to 11 books per minute.	Slow, 7 " "
3½	inches to 10½ inches wide.										
2½	" " 12¾ " high or long.										
¾	" " 2¼ " thick.										
Two Speeds—											
Fast, 10 to 11 books per minute.											
Slow, 7 " "											
THIRD SIZE, called "Extra Large," will take books:	<table><tr><td>3½</td><td>inches to 11½ inches wide.</td></tr><tr><td>2½</td><td>" " 17 " high or long.</td></tr><tr><td>¾</td><td>" " 2½ " thick.</td></tr></table>	3½	inches to 11½ inches wide.	2½	" " 17 " high or long.	¾	" " 2½ " thick.	<table><tr><td>Two Speeds—</td></tr><tr><td>Fast, 9 books per minute.</td></tr><tr><td>Slow, 6 " "</td></tr></table>	Two Speeds—	Fast, 9 books per minute.	Slow, 6 " "
3½	inches to 11½ inches wide.										
2½	" " 17 " high or long.										
¾	" " 2½ " thick.										
Two Speeds—											
Fast, 9 books per minute.											
Slow, 6 " "											

Cost of repairs per year *very small*. Time required to change setting, from two to five minutes.

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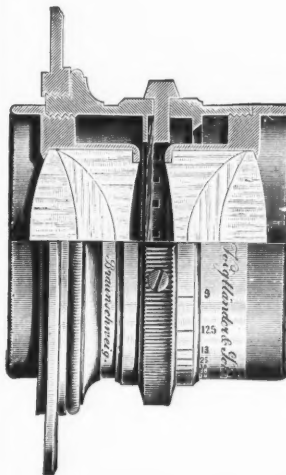
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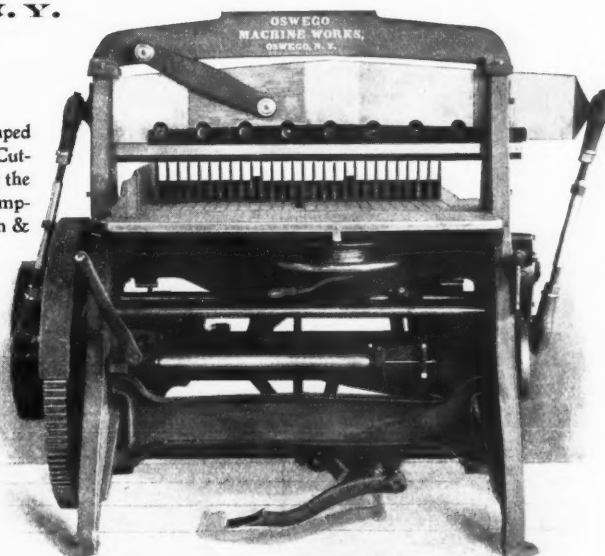
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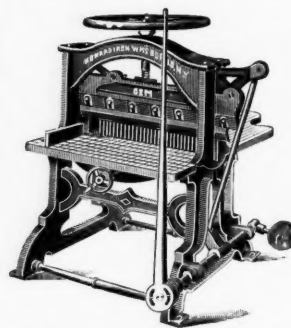
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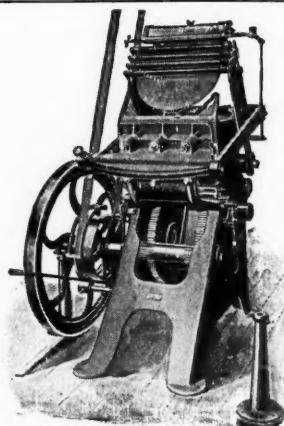
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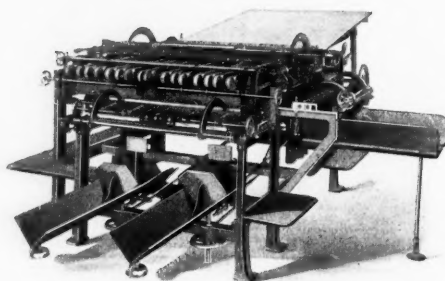
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INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Chicago Printing Ink Co., factory, Grand avenue and Rockwell street.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen, H. D., Co., 11-13 McKibben street, Brooklyn.

Star Printing Ink Works, F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co., office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Day, J. H., Co., Cincinnati and New York. High-grade printers' ink machinery.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

JOB PRINTING SPECIALTIES.

Adams, W. R., & Co., 35 Congress street, W., Detroit, Mich. Send postal for particulars.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 60 Pearl st., Boston, Mass. Memorandum books for advertising purposes.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Standard Smelting Works, 172 Hudson street, New York City. Best book metal, 5½ cents; dross and exchange, 2½ cents.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHERS' SUPPLIES.

Siebold, J. H. & G. B., 106 Centre street, New York. Three-color printing inks, dry colors and bronze powders.

MACHINERY—SECONDHAND.

Preston, Richard, 146 Franklin street, Boston, Mass. Printing, cutting, folding, and wire stitchers.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams street, Chicago. Saves expressage (all plates postpaid by us).

NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 1137 Broadway, New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 1137 Broadway, New York. Factory, Orange, N. J.

Force, Wm. A., & Co., 59 Beekman street, New York. Paragon, Conqueror, Monarch, Excelsior, and Force typographical numbering machine makers.

Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

PAPER—BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. **Illinois Paper Co.**, Chicago.

PAPER-CUTTER KNIVES.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER CUTTERS.

American Type Founders Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

Isaacs, Henry C., 78 Warren street, New York.

Shiedewend, Paul, & Co., 195-199 South Canal street, Chicago.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Pavver Printing Machine Works, 600 South Broadway, St. Louis, Mo.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Megargee, Irwin N., & Co. Paper and cardboard of all kinds. Philadelphia.

PAPER DEALERS—GENERAL.

Beecher, Peck & Lewis, 137 Jefferson avenue, Detroit, Mich. Paper for printers' use.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Morrison, E., Paper Co., Washington, D. C.

Smith, Charles A., Co., Pittsburg, Pa. Specialties for printers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Mead Paper Co., Dayton, Ohio. Lithograph, book and colored papers.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PASTE MAKING MACHINES.

Day, J. H., Co., Cincinnati and New York. Paste mixing machines and glue heaters.

PERFORATORS.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Direct or rotary, treadle or belt power, longitudinal and transverse rows.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Central Electrotype and Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

General Engraving Co., Pitt bldg., 227 St. Clair st., Cleveland, Ohio. Photo and wood engr's.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

- Illinois Engraving Co.**, 346-356 Dearborn street, Chicago. Engraving by all processes.
- Kelley, S. J., Engraving Co.**, Binghamton, N. Y. Half-tone, line, wood engravers, electrotypes.
- National Engraving Co.**, Washington, D. C. High-class designs.
- New York Printing and Engraving Co.**, 320 Pearl street, New York City.
- Ormsbee, H. J., Engraving Co.**, 322 South Salina street, Syracuse, N. Y.
- Peninsular Engraving Co.**, Evening News building, Detroit, Mich.
- Peters, C. J., & Son.**, Boston, Mass. Half-tone, line and wax engravers.
- Pittsburg Photo-Engraving Co.**, 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, etc.
- R. I. Photo-Engraving Co.**, 206 Weybosset st., Providence, R. I. Half-tone and line engraving.
- Sanders Engraving Co.**, St. Louis, Mo. Electrotypes and photo-engravers.
- Suffolk Engraving Co.**, 275 Washington street, Boston, Mass. Engravers and electrotypes.
- Weisbrodt, H. W.**, 514 Main street, Cincinnati, Ohio, Blymer building.
- Williamson-Haffner Engraving Co.**, 1633 Arapahoe street, Denver, Colo.
- Zeese, A., & Co.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypes, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPES.

- Ringler, F. A., Co.**, 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' PRINTING FRAMES.

- Swelgard, E. W.**, 56 South Curtis street, Chicago. Manufacturer contact printing frames and camera stands.

PHOTO-ENGRAVERS' PROOF PRESSES.

- Shniedewend, Paul, & Co.**, 195-199 South Canal street, Chicago. Manufacturers Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

- Levy, Max**, 1213 Race street, Philadelphia, Pa.
- Wolfe, M.**, Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PLATE AND EMBOSHING PRESSES.

- Howard, Geo. C.**, 1775 Ludlow street, Philadelphia. Hand or power, with inking, wiping and polishing attachments.
- Kelton's, M. M., Son, C.**, Kelton, proprietor, 124 Baxter street, New York City.
- King, A. R., Mfg. Co.**, 532 West 22d street, New York. "King" embossing and plate presses.

PRESSES.

- Duplex Printing Press Co.**, Battle Creek, Mich. Flat-bed perfecting presses.
- Goss Printing Press Co.**, 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.
- Hoe, R., & Co.**, New York and London. Manufacturers of printing presses and materials, electrotypes' and stereotypers' machinery. Chicago office, 258 Dearborn street.
- Howard, Geo. C.**, 1775 Ludlow street, Philadelphia. Hydraulic, screw, toggle, eccentric, hand and foot lever, for monograms, stamping, cutting, scoring, forming, embossing, compressing, punching.

- Isaacs, Henry C.**, 78 Warren street, New York.
- Thomson, John, Press Co.**, 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

- American Type Founders Co.** sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.
- Babcock Printing Press Manufacturing Co.**, The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.
- Campbell Printing Press and Manufacturing Co.**, 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

PRESSES—HAND.

- Kelsey Press Company**, Meriden, Connecticut.

PRESSES—JOB PRINTING.

- American Type Founders Co.**, general selling agents for Gally Universal presses.
- Eardley & Winterbottom**, 125-127 Worth street, New York.
- Universal Printing Press**, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch as per list under head of Type Founders.
- Wesel, F., Mfg. Co.**, 82 Fulton st., New York.

PRINTERS' MATERIALS.

- American Type Founders Co.** "Everything for the printer."
- Graham, E. K., & Co.**, 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.
- Hartnett, R. W., & Bros.**, 52-54 North Sixth st., Philadelphia, Pa.
- Morgans & Wilcox Mfg. Co.**, Middletown, N. Y. Patent steel furniture and other specialties for printers.
- Newton, W. C., & Co.**, Washington, D. C. Printers' machinery and supplies.
- Wells, Heber**, 155 William street, New York. "Strong slat" cases, cabinets and stands.
- Wesel, F., Mfg. Co.**, 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' OUTFITTERS.

- Kennedy, T. E., & Co.**, 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

- Shniedewend, Paul, & Co.**, 195-199 South Canal street, Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

- Bendernagel & Co.**, 521 Minor street, Philadelphia. Compositions adapted to the work.
- Bingham Brothers Company**, 49-51 Rose street, New York. Also padding glues.
- Dietz, Bernhard**, Grant and Mercer streets, Baltimore, Md.
- Godfrey & Co.**, printers' rollers and roller composition, Philadelphia, Pa. Established 1865.
- Grayburn, John**, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.
- Hart, H. L., & Co.**, 158 Ellicott street, Buffalo, N. Y. Steam paste and tablet cement.
- Maigne, O. J.**, 324-328 Pearl street, New York City.
- Wild & Stevens**, 148 Congress street, Boston, Mass. Established 1859.

PRINTING INK MANUFACTURERS AND BRONZE POWDERS.

- Okie, F. E., Co.**, Kenton place, Philadelphia, Pa.

PUNCH CUTTING AND MATRIX MAKING.

- Webbking, R., & Co.**, 358 Dearborn st., Chicago. Steel letter cutting.

QUOINS.

- Hempel & Dingens**, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins. Beware of counterfeits.

RUBBER STAMPS, SEALS AND DIES.

- Baumgarten & Co.**, Baltimore, Md.

RULING MACHINES.

- Hickok, W. O., Mfg. Co.**, Harrisburg, Pa. Ruling machines and pens.
- Piper, E. J.**, 44 Hampden street, Springfield, Mass.

SHIPPING TAGS.

- Dennison Manufacturing Co.**, 90 Wabash ave., Chicago.

STEEL RULE.

- Helmold, J. F., & Bro.**, 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

STEREOTYPERS' AND ELECTROTYPES' METAL.

- Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.

TABLETS AND PADS.

- American Pad & Paper Co.**, Holyoke, Mass. New York office, 309 Broadway.

TYPE FOUNDERS.

- American Type Founders Co.**, greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—

- Boston, 270 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom sts.
Baltimore, Frederick and Water sts.
Buffalo, 45 North Division st.
Pittsburg, 323 Third ave.
Cleveland, 255-259 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 203 Monroe st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1649 Blake st.
Portland, Second and Stark sts.
Los Angeles, 211 New High st.
Spokane, Wash., 10 Monroe st.
San Francisco, 405 Sansome st.

SPECIAL AGENCIES—

- Atlanta, Dodson Printers' Supply Co.
Dallas, Scarff & O'Connor Co.
Toronto, Toronto Type Foundry.
Montreal, Toronto Type Foundry.
London, England, M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.
Melbourne, Alex Cowan & Sons, Ltd.
Sydney, Alex Cowan & Sons, Ltd.
Adelaide, Alex Cowan & Sons, Ltd.

- Barnhart Bros. & Spindler**, 183-187 Monroe st., Chicago.

- Bruce's New York Type Foundry**, V. B. Munson, successor, 13 Chambers st., New York.

- Crescent Type Foundry**, 346-348 Dearborn street, Chicago.

- Farmer, A. D., & Son**, 63-65 Beekman st., New York, 163-165 Fifth avenue, Chicago.

- Graham Type Foundry**, 567 Cleveland ave., Chicago. Novelties in borders and ornaments.

- Hansen, H. C.**, type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

- Inland Type Foundry**, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

- Newton Copper-Faced Type Co.**, 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

- Toronto Type Foundry**, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the printer.

TYPESETTING MACHINES.

- Empire Typesetting Machine Co.**, 203 Broadway, New York. Western agency, 163 Fifth avenue, Chicago.

- Goodson Type Casting and Setting Machine Co.**, 96 Westminster st., Providence, R. I.

- Johnson Type Casting and Setting Machine**, New Bedford, Mass. Write for circulars.

TYPEWRITER RIBBONS AND CARBON PAPERS.

- Little, A. P.**, Rochester, N. Y.

- New York Carbon and Transfer Paper Co.**, 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

WOOD TYPE.

- American Type Founders Co.** carries in stock most complete stock of wood type in the world.

- Hamilton Mfg. Co.** Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

- Wells, Heber**, 155 William street, New York. Hard wood, fine finish; beautiful faces.

SHEPARD LOOSE-LEAF BOOK CO.

(Successors to SHEPARD-FAIFER Co.)

Sole manufacturers under Faifer patents of

Covers for all systems of Accounting by the Loose-Leaf Method.



MANNER OF ENTERING SHEETS.

The above cut shows the manner of entering sheets in our Loose-Leaf Covers. They can be quickly inserted, and as readily and easily removed. The operation is very simple and can be learned in a few moments. To remove a sheet, loosen the lock nuts, separate the leaves, when the one needed can be readily taken out. When replacing a sheet the best plan is to remove a bunch of sheets (say fifteen or twenty), put the sheet in its proper place among them, and then replace the entire bunch. This will avoid all bending of the punched ends of sheets, which is liable to occur if a single sheet is carelessly inserted by itself. One sheet can, however, be put in just as easily, and with no danger of damage, if care is used. This is one of the special claims made for our binder, and a feature found in no other loose-leaf system.

Having purchased Mr. Faifer's interest in the patents of the SHEPARD-FAIFER CO'S SYSTEM OF LOOSE-LEAF COVERS AND BINDERS, we desire to give notice that in reorganizing the company we have changed the name and style of the same. For further information regarding details of our system, we cordially invite your correspondence and promise prompt replies.

SHEPARD LOOSE-LEAF BOOK CO.

(FAIFER PATENTS)

212-214 Monroe Street.

Long-Distance Telephone
Main 555.

CHICAGO, ILL., U. S. A.



PRINTED WITH FORTY-CENT HALF-TONE BLACK

F. E. OKIE COMPANY
KENTON PLACE PHILADELPHIA



Printed on I. N. Megargee & Co.'s Snow-White Enamel.

What are you Buying?

Are you close-fisted?

We hope not. A man who is close-fisted is usually too mean for his own good.

But some men get called close-fisted who aren't in the least mean,—they are simply careful.

For instance, many good printers are beginning to think they are paying too much for their regular half-tone black. They want a good ink and are willing to pay for it. But they don't want to be taxed for a lot of other things.

Now some ink manufacturers are great on their samples. They have them worked just right. Stop-cylinders are the only presses that will print them well enough. The form is double rolled for every impression; every sheet is printed twice. And the samples, when finished, are beautiful!

And you pay for them!

If you buy ink at one dollar when forty-cent ink will do the work, we don't say you get cheated. You pay for a great deal beside the ink,—stop-cylinder presses, skillful pressmen, art superintendents, high-grade labor generally.

*But—*are these the things you want to buy?

If you do, it's your business. We have nothing to say.

If you are buying *ink*, however, we have this to say:—

Look at these samples,
Look at the following affidavit,
Look at your forty cents,—

And then take a long, long look at that extra sixty cents before you spend it.

F. E. OKIE CO.

This is to Certify that these insets (and also all other insets appearing in the *INLAND PRINTER* during the years 1896, 1897 and 1898, showing samples of the inks of the F. E. Okie Co.), were printed in my establishment; that the work was done under my immediate supervision, and that I

Philadelphia, ss:

Alfred J. Ferris above named being duly affirmed according to law, deposes and says that the facts set forth in the above certificate are true.

ALFRED J. FERRIS.

Affirmed and subscribed the fifth day of January, 1899, before me.

SAM'L H. KIRKPATRICK,
Notary Public.

was personally familiar with the details thereof: that the presswork was done on a Huber Four-Roller Two-Revolution press; that each sheet was printed at a single impression for each side, and each impression made with a single rolling of the form.

Alfred J. Ferris.

THE BEST AND MOST LASTING Printers' Rollers

ARE
MANUFACTURED
BY THE

**CHICAGO
ROLLER CO.** 84 MARKET ST.
CHICAGO.

WE have the latest and most improved machinery, and guarantee our rollers to be perfectly straight, round and smooth. We use the very best materials and our help is most experienced.

The best printers in this and many other cities are using our goods, both in the manufactured roller and the composition in bulk.

For any information not contained in this advertisement, address our factory office.

Our Tablet Composition

is the best on the market—we can refer you to many prominent printers who will verify this statement. A trial will convince you of this fact.

CHICAGO ROLLER CO.

84 Market Street, Chicago.



LATHAM'S MULTIPLEX Monitor Punching Machine

SPECIALLY adapted for Loose-Leaf Ledgers, Files and all similar work. It has been tried and tested. It has no weak parts. It has a positive, quick adjustment.

SIMPLE, STRONG and DURABLE.

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DORSEY PRINTING CO.,	- -	Dallas, Tex.
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J. L. MCINTOSH,	- - -	
WM. G. JOHNSTON & Co.,	-	Pittsburg, Pa.
C. J. KREHBIEL & Co.,	- -	Cincinnati, Ohio
HICKS-JUDD CO.,	- -	San Francisco, Cal
P. F. PETTIBONE & Co.,	- -	Chicago
E. J. DECKER & Co.,	- -	"
BUTLER PAPER CO.,	- -	"
BAKER, JONES & Co.,	- -	Buffalo, N. Y.
A. WETZEL & BRO.,	- - -	Milwaukee, Wis.
COMBE PRINTING CO.,	- - -	St. Joseph, Mo.

AND MANY OTHERS.

This machine is operated by power only, and we furnish six punches with gauges complete.

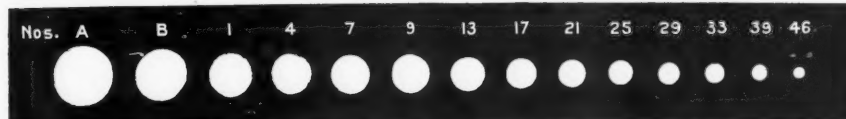
We manufacture the most complete line of Special Machinery for BOOKBINDERS and PRINTERS.

May we send you details? Send for Catalogue and List of Machinery Liberal terms if desired.

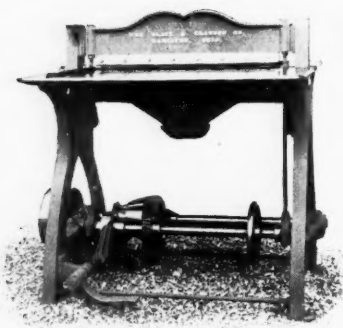
LATHAM MACHINERY COMPANY,

199-201 S. Canal Street, CHICAGO, ILL.

Price, \$250



New York Office:
WELD & STURTEVANT, Agents,
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Steam Power Perforator.

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Paper and Pulp Mill Machinery...

INK MILLS.....

PERFORATORS.

Saturating and Drying Machinery, Plating Machines, Special Machinery, etc.

Write us for prices and further particulars.

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HOLYOKE, MASS.

MANUFACTURE BEST GRADES OF

Surface Coated Papers

AND

Card Board

ESPECIALLY ADAPTED FOR LITHOGRAPHING AND THREE-COLOR WORK.

BANK BOND

AT 10 CTS. PER LB.

Is equal in strength, texture, finish and color, to any 12c. Bond in the market.

Absolutely the best value for the money.

In white and tints. Samples on request.

UNION CARD & PAPER CO.

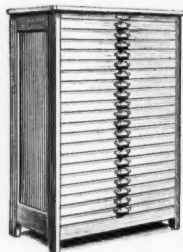
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BULLOCK ELECTRIC MOTORS

for driving printing machinery. We have equipped more printing machinery with electric motors than any other concern and our experience is valuable to those contemplating electric power.

BULLOCK ELECTRIC MFG. CO.

CINCINNATI, OHIO, U. S. A.



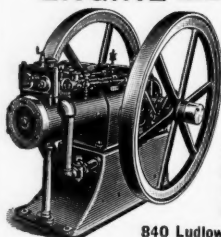
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Dust-proof. Filled with high-grade "Strong Slat" Cases, unless a cheaper grade is ordered. Price lists sent to applicants.

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THE DAYTON GAS AND GASOLINE ENGINE



leads all others in
*Simplicity,
Economy and
Durability.*

Sizes from
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THE DAYTON
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IRON WORKS
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Embossing
Size

Is Unequaled.

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Dries Instantly.

Quality Unsurpassed.

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Manufacturers,

CHICAGO.

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The Inland Printer
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Ornament Book

192 pages; 1,628 cuts.
25 cts., postpaid; we refund the 25 cts.

INLAND PRINTER COMPANY,

150 Nassau St., New York.
212 Monroe St., Chicago.

"CUSHING" IN A NUTSHELL.



This is the handiest book of Parliamentary Law ever made. Every MAN and woman and every boy and girl in the United States should know something of the LAWS and METHODS that govern assemblies. These are days of CLUBS, SOCIETIES and ORGANIZATIONS for all sorts of purposes. SOCIAL, POLITICAL, RELIGIOUS and PHILANTHROPIC, for Business and Pleasure, and he or she who cannot take an intelligent part in them is unfitted for the ordinary business of life, and will miss some of its greatest pleasures. The Parliamentary Rules as embodied in "CUSHING" IN A NUTSHELL are the result of many years of practical experience. They are necessary to facilitate the business of an organization and make its work effective. By following them confusion and ill-feeling are avoided, each individual has his rights, and the will of the majority is reached. Without them a meeting becomes a mob. If a person is not a master of these rules, he may carry this little book in his vest pocket and be able to refer to it, on every conceivable point, in the fraction of a minute. Added to the book are a Model Constitution and set of By-Laws, so drafted that they may be modified to suit any character of organization. Size, 4 1/4 by 2 1/2 inches.

Bound in flexible cloth, . . . 25c. { postpaid.
Russia leather, 35c.

THE INLAND PRINTER CO.

150 NASSAU STREET,
NEW YORK.

212 MONROE ST.,
CHICAGO.

THE J. W. O'BANNON COMPANY,

Agents for
HOLLISTON
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Imitation Leather.

Manufacturers of Book Cloth and
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MANUFACTURER
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**PRINTERS ROLLERS
AND COMPOSITION.**
OUR ELASTIC TABLETING GLUE
IS THE BEST ON THE MARKET.
NO 18 NORTH SECOND ST.,
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Louis Dejonge & Co.

71-73 DUANE STREET, N. Y.

PAPER FACTORY: Staten Island.
LEATHER FACTORY: Newark, N. J.

Bookbinders' and Pocketbook
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Marble, Surface Coated and
Embossed Papers.

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THE INLAND PRINTER—JUNE, 1899.

CONTENTS:

	PAGE		PAGE
Making Ready on Job Presses	311	Machine Composition Notes and Queries	355
By Charles H. Cochrane.		By An Expert.	
Discrimination in the Use of Words—No. XXI.....	314	Improved Chalk-Plate Process (with illustration)	357
By F. Horace Teall.		Practical Notes on Bookbinding.....	357
EDITORIAL:		By a Bookbinder.	
Editorial Notes.....	317	Newspaper Gossip and Comment	358
The Cost of Edition Binding.....	318	By O. F. Byxbee.	
Status of Process and Mechanical Engraving	318	Practical Notes on Estimating.....	361
Type-Set Cover Designs for THE INLAND PRINTER	319	By J. J. Rafter.	
The New Medium in Surface Printing.....	319	Advertising for Printers.....	364
The Employing Printers' Combine.....	322	By "Musgrove."	
Correspondence	325	Patents of Interest to Printers	365
The Employing Printer	329	By C. H. Cochrane.	
By Cadillac.		Notes and Queries on Lithography	366
The Artisan	332	By E. F. Wagner.	
By Aug. McCraith.		Death of Joseph Eichbaum (with portrait).....	373
Proofroom Notes and Queries.....	336	Review of Specimens Received.....	373
By F. Horace Teall.		Trade Notes.....	374
Designers and Engravers of Type—No. XVII—W. F. Capitaine.....	336	The Simplex One-Man Typesetter (illustrated).....	377
By William E. Loy.		Business Notices.....	378
The Yawn	337	ILLUSTRATIONS:	
Echoes from the Press Club of Chicago	339	The Yawn	310
Over-Conservative Policy of Typesetting Machine Manufacturers.....	340	Admiral George Dewey	316
An Old Compositor's Complaint (poetry).....	340	Bodouins Crossing the Desert.....	320
The Capitol at Night.....	341	THE INLAND PRINTER'S Children's Page for June.....	324
"A Full Line".....	341	"Now, Look Pleasant".....	333
Process Engraving Notes and Queries	342	Rushes for Cats' Cradles	335
By S. H. Horgan.		Gateway to the Garden of the Gods, Manitou, Colorado.....	338
Fred C. Nash, Caricaturist (with illustrations)	344	The Capitol at Washington on a Rainy Night.....	341
Pressroom Queries and Answers	344	"I Move That the Matter Be Laid on the Table".....	346
By a Pressman.		Five Photographic Studies in Expression.....	347
Notes and Queries on Electrotyping and Stereotyping	349	"Sweet as a Peach".....	362
By C. S. Partridge.		"Strictly In It".....	363
Notes on Job Composition	351	A Familiar Farm Scene.....	376
By Ed S. Ralph.		TYPE SPECIMEN PAGES	368 to 373

INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
Acme Staple Co	390	Eastern Brass-Type Foundry	407	Parsons Paper Co	300
Ad Sense Co	398	Electric City Engraving Co	303	Pavyer Printing Machine Works.....	384
Aluminum Plate & Press Co	Insert	Electro-Light Engraving Co	307	Printer and Bookmaker, The	409
American Process Engraving Co	399	Electro-Tint Engraving Co	285	Printing Machinery Co., Ltd.	301
American Steel and Copper Plate Co	407	Emmerich & Vonderlehr.....	396	Profitable Advertising.....	409
American Type Founders Co	368, 369	Farmer, A. D., & Son, Typefoundry Co.,	372	Pope, Arthur W., & Co.....	384
Arabol Mfg. Co	398	Insert opp.		Queen City Printing Ink Co	390
Armour & Co	407	Franklin Engraving & Electrotyping Co.....	293	Reeves Pulley Co	395
Art Student, The	409	Freund, William, & Sons.....	399	Riverside Paper Co	304
Atchison, Topeka & Santa Fe R'y	409	Fuchs & Lang Mfg. Co	287	Rinkler, The F. A., Co	297
Ault & Wiborg Co., The	Insert	Fuller, E. C., & Co	389	Rosenow & Co	289
Babcock Printing Press Mfg. Co	288	Gibbs-Brower Co	290	Rowe, James	308
Beck Engraving Co	400	Glidden & White Co	408	Royle, John, & Sons.....	298
Benedict, Geo. H., & Co	399	Godfrey & Co	407	Scott, Walter, & Co	302
Bingham, Samuel, Sons' Mfg. Co	410	Graham, Edward K., & Co	408	Seybold Machine Co	283
Black & Clawson Co	406	Griffin, H., & Sons	407	Shepard Loose-Leaf Book Co	404
Blackhall Mfg. Co	382	Harmonizer, The.....	299	Sheridan, T. W., & C. B	305
Blomgren Brothers & Co	388	Harris & Jones	282	Shoemaker, J. L., & Co	408
Bookseller and Newsman.....	398	Harris Automatic Press Co	281	Slade, Hipp & Meloy	407
Boorum & Pease Co	288	Hellmuth, Charles	408	Sprague Electric Co	393
Boston Engraving Co	408	Hoke Engraving Plate Co	381	Standard Embossing Co	Cover
Boston Printing Press Co	399	Howard Iron Works	398	Standard Machinery Co	294
British Printer	398	Illinois Paper Co	308	Stevens, F. H., Co	408
Bronson Printers' Machinery House	394	Inland Type Foundry	292, 370, 371	St. Louis Photo-Engraving Co.....	383
Brown Folding Machine Co	400	International Color-Photo Co	407	Tarcolin	407
Buffalo Printing Ink Works	408	Juergens Bros. Co	400	Thomson, John, Press Co.....	284, Insert
Bullock Electric Co	406	Kantor, A. A	382	Thurston, F. W., Glue Co	406
Burton, A. G. & Son	300	Keratol Co., The	384	Ullman, Sigmund, Co	387
Business Directory	401	Latham Machinery Co	405	Union Card and Paper Co	406
Butler, J. W., Paper Co	277	Levey, Fred'k H., Co	Cover	United States Cut Depot.....	383
Campbell Printing Press & Mfg. Co	278, 279, 280	Lewis, E. St. Elmo	381	United States Envelope Co	298
Campsie, John W	383	Manz, J., Engraving Co	295	Unitype Co., The	386
Challenge Machinery Co	291	Martinson, L., & Co	407	Van Allens & Boughton.....	306
Chambers Brothers Co	308	Merriam, G. & C. Co	288	Van Bibber Roller Co	382
Champion Coated Paper Co	Insert	McGinty Feed Gauge Co	383	Voigtlaender & Son Optical Co	397
Champlin, D. H., & Co	286	Megill, Edward L	398	Walcutt Brothers	397
Chandler & Price Co	391	Mergenthaler Linotype Co	296	Walker, W. G., & Co	307
Chicago Electrotypes & Stereotype Co	408	Miehle Printing Press & Mfg. Co	Cover	Want Advertisements.....	380
Chicago Envelope Clasp Co	384	Morrison, The J. L., Co	394	Wells, Heber	406
Chicago Paper Co	383	Moses, Lionel	384	Wesel, F., Mfg. Co	307
Chicago Roller Co	405	National Electrotypes Co	408	Weston, Byron, Co	Cover
Child Acme Cutter & Press Co	395	O'Bannon, The J. W., Co	407	Wetter, Joseph, & Co	306, 400
Coes, Loring, & Co	299	Okie, F. E., Co	Insert	White, James, & Co	307
Connecticut Valley Paper & Envelope Co	383	Olds Gasoline Engine Works	382	Whiting Paper Co	398
Cottrell, C. B., & Sons Co	385	Oswego Machine Works	397	Whitlock Machine Co	392
Cramer, G., Dry Plate Works.....	308			Whitmore Mfg. Co	406
Crawley, E., Sr., & Co	396			Williamson-Haffner Engraving Co	407
Cruisinger, C. W	407				
Dayton Globe Iron Works Co	406				
Dejonge, Louis, & Co	407				
Deutscher Buch- und Steindruckerei	409				
Dexter Folder Co	291				
Dick, Rev. Robert, Estate	398				
Dittman Overlay Co	408				
Dixon, Joseph, Crucible Co	382				